TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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MISS NORTON.

H.S. Houry

This week, The Matinee Girl is writing you far, far away in the mountains where the daily papers reach one just before tea, and the hoarse shriek of the Brooklyn school-ma'am off on her vacation makes the night hideous.

How is it that the solemn grandeur of these great hills, stretching their arms of pine and cedar up to the sky above them, does not work its way into the hearts and souls of the folks who live in their shadow for even a brief space and make them broaden out and get big and beautiful as the mountains themselves?

The piazzas of the Catskill hotels are hotbeds of gossip. The daily roast begins right after breakfast and continues until tea.

Everyone comes in for a grilling, and the woman who can discover some new morsel of tittle-tattle is looked upon as a society leader for the time being.

You don't hear a word up here about any plays, or pictures, or books. They don't even know the war is over. Some of them remember the *Maine*, I suppose, but that's about the extent of it.

It's Mrs. Jacobs' false teeth, or Mrs. Hoolihan's bleached hair, or somebody's unpaid board bill, that constitutes the conversaziones in this section of the country from morning till night.

They look down into the valley where a little silvery brook winds its way over the stones, and remark: "Did you notice that skirt Mrs. Isaacson had on last night? Two thirty-five at Bloominghill's. And she wore her diamonds at the same time. The taste some people have! And her face would fry eggs."

Then some one will lift her eyes to a mountain majestic enough to still the chatter of even a monkey, and she'll say: "Mrs. McGoogin went buggy ridin' with that young man from Hoboken this afternoon, and they're not home yet. Fur my part I don't think this is any place fur a respectable married woman."

And here am I, for instance, perched on one of the topmost peaks of the Catskills with a long, low, rakish caterpillar creeping along my skirt and a bug of some sort sprinting up my spine, and what is my one instinct? To get near to Nature's heart and to hear the story that whispering pines are telling? Nit! To read the sermons in stones, the books in babbling brooks, and the good in everything? Not the same.

My one instinct is to roast these people that go tearing around on straw-rides, filling the air with yells of meaningless laughter and making blots on the landscape with their queer clothes. Am I a crank? Perhaps? Probably. I wonder what hoo-doo Rip Van Winkle ever left on the Catskills. Why have they turned from a poem into a colored supplement?

Of course, the men are only here from Saturday until Monday morning. Some of them don't come up at all, and I don't blame them. I can imagine the husbands of some of these women taking a vacation in earnest while their upholstered wives give an imitation of the 400.

And before I came away I recollect reading a series of papers by Ella Wheeler Wilcox about the cruelty of wives who left their husbands alone in the city during the Summer months. Ha-ha! Excuse me while I laugh in my sleeve! Cruelty to be rid of the presence of a woman who does her hair up like a door knob, and hasn't an idea beyond slandering her sister woman. Hardship to be rid of the sound of a voice like a sawmill led astray, and the psychic contact of a soul that hasn't an impulse that is not unkind, ill-bred, unjust, and small.

Oh, no! It is just the opposite. The men are the ones who are having the vacation. The women are up here fuming, and fretting, and trying to think of mean, nasty things to say to one another and of one another. And when they are not doing that they are preparing gowns to wear to the "hops." For they have "hops" up here in the mountains. Oh, yes!

I wonder if there are "hops" in hell? If the devil would only send out an announcement that he has inaugurated a series of Saturday night "hops" during July and August, and that gentlemen and ladies were positively requested to wear "full dress," I think he would do much toward reforming mankind.

I went to church last Sunday. Yes, even so! It was a beautiful little frame church with a porch, and a vine growing over it, and it looked so peaceful and beautiful that when the bell rang I put on my hat and followed the push. It was beautiful! A young priest with a saint-like face and the voice of an angel played upon a parlor organ, and the audience—that is, the congregation—all joined in the songs, and there was incense, and candle-light flickering on wild flowers piled upon the altar. And great shafts of purple and rose light came through the windows and made the sun-browned faces of the girls look like pictures.

Then the young priest with the saint-like face got up and said that during these warm days there was one subject of which he thought earnestly and often. It was hell! Then he proceeded to give us hell from the first flickering blue flame that we would burst into on arriving there to the steady glow we'd settle down into after the fire had gained headway.

I can't say I like hell sermons. The music and the lights and everything had made me feel as though I really wanted to be good, but when I heard about the asbestos soul I had I began to dream about a burlesque with its scene laid in Hades.

Think what a funny devil Peter Dailey would make!

Think of the famous sinners that might be brought upon the stage to do a turn. And a chorus of little devils with dances and specialties and high-heeled slippers.

And talking of little devils reminds me of a story I heard up here about a popular matinee actor. I got it from a pretty little Packer girl, who vouches for its truth. It seems that while the actor was playing an engagement in Brooklyn two or three years ago some of the Packer girls invited him to a luncheon.

He accepted the invitation, so my informant told me, and afterward went to President Backus and gave the girls away. They were expelled. It must have been that the luncheon developed some novel and unexpected features, for I cannot imagine the heroic actor going back on the matinee girls after lunching with them, even on high moral grounds.

At all events, this was one of the stories that never was written and perhaps, after all, it is as the old lady said, a "cunard." Anyhow, the Packer girls have adored actors at a distance ever since then, and an actor could starve before they would give him even crackers and cheese, nowadays.

Can you blame them?

THE MATINEE GIRL.

MISS NORTON.

The front page is graced this week by an artistic picture of Miss Norton, whose rare talent as a monologist has brought her very prominently before the public during the past few seasons.

The ability to entertain an audience without the assistance of a supporting company is possessed by very few performers. There are not many men who can do it, and the women who have the ability and courage to "go it alone" can be counted on a few fingers.

Miss Norton belongs to the select few that can make an audience laugh by their own unaided efforts. In the first place, she possesses that rare something which for want of a better name is called magnetism. From the time she begins to speak, the audience realize that they are listening to an exceptionally gifted young woman, and they settle back in their seats with the comfortable feeling that while she is on the stage they are going to have a good time.

Miss Norton is a believer in originality above all things. She has a contempt for the cut and dried and the conventional. She gives her hearers innumerable little surprises, and as the things which are unexpected are always the most enjoyable, it is needless to say that Miss Norton's quaint remarks invariably give her audiences unalloyed pleasure.

Her perception is keen, and the manner in which she lays bare the failings of the average man and woman is remarkable. Her satire is sharp, but the points of her witty shafts are dipped in the oil of good humor, so that while her arrows always hit the mark, they never leave a wound.

Miss Norton has been a great favorite in the high-class vaudeville theatres ever since she made her first appearance as a monologist. She is a jolly, up-to-date girl, and enjoys her work fully as much as do those who listen to her. Her recent Western tour, which extended as far as California, was one long series of successes. She is very ambitious, and is constantly studying with a view of improving in her work. To a young woman of her temperament and talent nothing seems impossible, and it would not be surprising to find her at no distant day occupying a very prominent position in the dramatic world. That she would fill such a position with the greatest credit there is not the slightest doubt.

A NEW IDEA IN THE 10-20-30 LINE.

The James R. Waite Amusement Company, capitalized at $200,000, has been organized in this city with Mr. Waite as president, and Albert Mellen as secretary and general manager, to engage on an immense scale in the business of providing theatrical amusement at 10, 20, and 30 cents. It is intended to send out between twenty-five and thirty companies—ten or fourteen in repertoire, ten in stock work, and six in English operas. Mr. Waite's three present companies will form the nucleus of this great enterprise, and others will be organized as rapidly as territory may develop. A chain of theatres probably will be controlled, and the stock companies will be put in as fixed attractions at advantageous points.

The touring companies, reaching to every section of this country and perhaps abroad, will play only week or longer stands, and each will carry a complete elaborate outfit for every production. The concern will have its own scenic studio, its own artists and carpenters, and will secure everything from first hands. The operations will be directed from a central office in this city by Mr. Waite, assisted by Mr. Mellen and three directors, elected from the stockholders.

"This is no monopoly," said Mr. Waite to a MIRROR man; "we mean to drive no one from the field, but we intend to give the public a line of popular price entertainments that will make competition difficult. Our sole purpose is to place the business upon a sound commercial basis and to centralize. The companies will have the best obtainable plays, players, and productions, with many prominent 'headliners.' My personal object is to establish myself here in New York, to have a home, and to be able to direct the traveling attractions through my lieutenants instead of having to tour with companies. You will hear more of our new idea later on."

PLAYERS' PATRIOTIC CHARITY.

Mr. and Mrs. John Stewart Crossy (Isabel Crossy), familiar to profession and public in The Two Johns, have donated their beautiful home, consisting of more than three hundred acres of land, an elegant mansion, large school buildings, storehouses, stables, barns, shops, and steamboat wharf, situated on Choptank River, Maryland, to the American Humane Society, to be used as a home for the widows and orphans of the brave men who lost their lives in the *Maine* disaster, or in the war with Spain. Mr. Crossy will devote his entire time to the management of the enterprise, and together with the other officers will serve without compensation. Mr. Crossy will also pay all of the taxes, insurance, and indebtedness against the property and give the premises free for a period of twenty years.

LAURA BURT TO STAR.

Laura Burt will make her stellar debut about Sept. 15, 1899, in a new play of Western life, based upon a novel by an American author, under management of Albert Mellen and George H. Brennan. The dramatization, for which no title has been suggested as yet, will be made possibly by John Stapleton or Ernest Lacy. Speaking of the idea, Miss Burt said to a MIRROR man:

"Although I have played leading roles for a long time, this will be my first appearance as a star. The play will be on the order of M'Liss, and in my role will be revived the sort of work made popular by Annie Pixley, Lotta, and Patti Rosa. I believe that I shall be happy in a part such as this, and I am assured that there is now an open field for a high-class Western play. For the present season I am to play in vaudeville for forty weeks, including ten weeks on the Pacific Coast.

"But at Christmas time I shall make an experiment. As a favor to Jacob Litt, I am to appear for a week at Milwaukee as Madge in In Old Kentucky, playing in German at the head of a German company—with German horses and German pickaninnies, I presume. So I must study the part of Madge all over again in the Teutonic tongue. After the Milwaukee week, the company, I understand, will take In Old Kentucky to Germany, but I shall continue my vaudeville engagements. I have found vaudeville work most agreeable and very easy indeed."

AN AMERICAN PLAY PIRATED?

The London *Era* of Aug. 6 contains this item:

From Coolgardie to Klondike is, metaphorically, as far a cry as from the melancholy Dane to Conn, the Shaughraun; but Mr. J. H. Clyndes will shortly commence a tour with the American sensational comedy-drama entitled Down the Slope: a Story of Klondike, and will be associated in the management with the author, Mr. C. F. Tingay.

Down the Slope is an American play and Albert Ellery Berg is its author.

ENGAGEMENTS.

Damon Lyon, with Richard Mansfield as the Marquis, in Cyrano de Bergerac.

May Stewart, for leading business in Human Hearts

Edward Tyler and Charles Kirk, for The Belle of New York.

Anita Willson, for Yankee Doodle Dandy.

George B. Miller, re-engaged for The Girl I Left Behind Me.

Helen Ridgeway, for the ingenue role in Humanity.

Estella Dale, with Jacob Litt, replacing Minnie Radcliffe in Shenandoah.

William Connor, manager for James O'Neill, has engaged Minnie Radcliffe as leading woman. Manager Jacob Litt, to whom Miss Radcliffe was under contract, kindly consented to release her, in spite of the fact that she had already begun to rehearse for his big production of Shenandoah, and no successor to the part was in readiness. Miss Radcliffe left town Wednesday to join Mr. O'Neill's company at New London, Conn. She will have the role of Mathilde in When Greek Meets Greek, which Olga Nethersole originated at a few tentative performances when the play was in her possession.

For the Hiatt-Hall Metropolitan Stock company: Winfield W. Hiatt, Jefferson Hall, Cecil Owen, Campbell Stratton, A. W. Purcell, Charles Frey, John G. Collins, T. W. Rennie, J. G. Chandler, H. L. Hadley, Carrie Newcomb, Margaret Dunn, Minnie Evans, Adele Roberts, and Florence Corbin.

Ed W. Rowland, manager, and Edwin Clifford, in advance of The Heart of Chicago (Eastern).

Ernest Fisher and Adolph Noss, re-engaged with Sanford Dodge.

With Julia Arthur: Scot Inglis, Robert McWade, Joseph Allen, White Whittelsey, T. B. Bridgeland, Albert Browne, W. J. Thorold, Lawrence Miller, Herbert Fortier, William Herbert, Marcus Moriarty, J. H. Arnold, George N. Foster, J. H. Logan, Florence Conron, Ethel Knight Mollison, and Marie Bingham.

William Mong, with The Pay Train, for juvenile lead.

Algernon Aspland, for the Castle Square Opera company.

A. L. Dolson, newspaper contractor and press agent, with the Walter L. Main Shows, for his third season with Davis and Keogh.

Hal King, with the Bennett and Moulton company (A), for his third season on the business staff of this organization.

Nannette Comstock, for Mistakes Will Happen.

Helena Fredericks and Laura Hinde, with Jefferson De Angelis.

Tunis F. Dean, to go ahead of The Bride Elect.

For Walter Perkins' My Friend from India: Walter E. Perkins, Kenyon Bishop, Frederick Mower, Frederick Lewis, M. E. Simpson, Charles Hutchinson, Theodore Johnston, Emily Wakeman, Winifred Bonnewitz, Ethel May Harrison, and Dorcas Dow.

Marie Dressler, for Hotel Topsy-Turvy.

W. J. Constantine and Lucille Morrow, with Ferris Hartman in The Purser.

J. Cameron Cox, for leading juvenile, with Evans and Ward in Uncle Joshua.

Jessie West, for soubrette roles, with Grey's Lyceum Theatre Stock, Brooklyn, E. D.

George Staley, for The Maine Avenged.

Charlotte Winnett, for Henry Chanfrau's revival of Kit, the Arkansas Traveler.

For the Broadway Theatre Opera company, presenting The Highwayman, Claxton Welstack, as advance agent, and John Mayon for the part of Toby, originally played by Harry Macdonough.

Theodore Bendix, re-engaged as musical director of The Belle of New York.

Anna Stannard, for the lead, and May Williams, as soubrette, in John Martin's Secret.

GOSSIP.

May Irwin is again in town, after her Summer at the Thousand Islands, to rehearse for Kate Kip, Buyer.

The marriage of Giuseppe Agostino and Linda Montanari, of the Royal Italian Opera company, has been announced.

Marie Parcello, reported drowned on *La Bourgogne*, has returned to the city in good health, having been enjoying a yachting trip along the coast.

Little Miss Nobody will not be shown at the Garden on Aug. 31, but at Philadelphia on Sept. 5. Richard Mansfield will use the Garden for rehearsals of Cyrano de Bergerac.

Tileston Bryce left on Thursday to join Robert Mantell.

Manager Frank G. Cotter has issued a neat press-sheet, *The Twig*, to tell about his new star, Eddie C. Bald, the cycling champion, who will play A Twig of Laurel.

Convalescent soldiers from Bellevue Hospital were guests at the Academy of Music last Wednesday, and the orphan girls from St. Joseph's Asylum, Brooklyn, saw the naval show at Madison Square Garden the same day.

The London *Era* has published an interesting sketch of Mrs. Ernest Stevens (Rebekah Deering), an American actress who has become a favorite in England, being especially successful in Scotch plays. Mr. Stevens is the proprietor of the Grand Theatre, Glasgow, and author of several plays.

Russ Whytal, writing from Paris to thank THE MIRROR for exposing one "F. Jules Mangus," who was making contracts for For Fair Virginia, adds that he will soon return to America prepared to punish any attempt to pirate his plays.

Benjamin F. Roeder, representing David Belasco, returned last week from abroad.

Mrs. J. L. Morgan has been visiting her daughter in Chicago.

Ed Hurst has been secured by Frank V. Dunn to manage the New Park Theatre, formerly the New Elm Street Opera House, Manchester, N. H., which opened a preliminary week Aug. 29 with the Lees, hypnotists. The regular season will open Sept. 5. This beautiful house will be run as a popular price theatre, presenting the best attractions in farce-comedy, melodrama and high-class vaudeville.

Mr. and Mrs. Wright Huntington were in this city for a day last week en route to "Mummer's Rest." They arrived at 10 A.M., and had signed at 10 P.M.

Harry L. Rawlins, of A Stranger in New York, has fallen heir to £3,000, by the death of an uncle in London.

Otis B. Thayer is in town after an engagement in opera at Atlantic City. Mrs. Thayer (Beatrice MacKenzie) will remain at Atlantic City another week. She has been most successful, singing prominent roles with the Royal Italian Opera company.

Hall Caine's drama, The Christian, was produced for copyright purposes on Aug. 7, at Douglas, Isle of Man, Mr. and Mrs. Hall Caine, Miss Hall Caine, and Master Ralph H. Caine being in the cast. The price of admission was £1.

Maury L. Phillips is now in Mount Sinai Hospital, in this city, suffering with rheumatism, and will not take The Belle of the Town on tour this Autumn, having canceled contracts. He will soon go to the Virginia hot springs.

Arthur Maitland will remain for juvenile roles with Robert B. Mantell's company until Jan. 1, when he will rejoin Wilton Lackaye as stage-manager for the production of Charles O'Malley.

Mr. and Mrs. E. W. Thomas (Agnes Knights) arrived in New York on Aug. 21, after a pleasant Summer in North Wales.

During the naval review of Aug. 20 Bertha Creighton was a guest on the steam yacht *Wanda*, and was the first woman to shake hands with Admiral Schley upon that occasion.

Louis Hilliard has rebuilt the Rat Portage, Ont., Opera House, burned last May, and it will be ready for occupancy about Oct. 15.

Marion Shirley, a Detroit girl, made a hit recently as Polly in the revival of Caste at Grosse Ile, Mich.

Mr. and Mrs. Henry Jewett, according to the St. Louis *Post-Dispatch*, have become earnest advocates of Christian Science, which they are preaching to their fellow-players at the Suburban Theatre, St. Louis.

The King Dramatic company's repertoire includes Hands Across the Sea, The Power of the Press, The War of Wealth, The Cherry Pickers, The Cotton King, The Last Stroke, Carmen, Monte Cristo, and She.

IN OTHER CITIES.

INDIANAPOLIS.

The national conclave of the Uniform Rank Knights of Pythias, held here week of 22, brought many thousands of visitors to the city and consequently theatrical business received quite a substantial boom, and the three opera houses have had their capacities tested at almost every performance. The Grand was unable to open, owing to the many improvements now under way.

Robert Downing, supported by a capable co., opened his preliminary season at English's, playing the entire week under the auspices of the K. of P. The Gladiator was the opening bill and Mr. Downing received an extremely cordial greeting. Fannie Hoyt enacted the character of Neodamia with much feeling and her work, which evinced much study, was universally admired. Mr. Downing's co. also includes Eugene Moore, Edward N. Hoyt, W. R. Downing, Bruic Clark, Lee H. Baker, Clarence Golden, Leon Willsand, Fred Eduards, Antonio Glovette, Caroline McLean, and Maud Atkinson. Damon and Pythias, Othello, Ingomar, and Virginius completed the week's repertoire. Al. G. Field's Minstrels are booked for Labor Day. Robert Mantell 9-10. Regular season will open 12 with Shenandoah.

Fulgora's Star Specialty co., as usual, attracted good-sized audiences at the Park. The olio contains Giguere and Boyer, the Brothers Flood, Hayman and Hayman, De Haven and Male, Apollo, Daly and Devere, Polk and Kollins, Mr. and Mrs. Arthur Sidman, and Kessler and Carrick in illustrated songs. De Haven and Male, although mere children, present a sketch which for general cleverness is seldom equaled even by those much older in years and experience. They are endowed with exceedingly sweet, clear voices, which they use with good effect, and their cake walk is far above the ordinary. Polk and Kollins made a decided hit with their banjo duets, and Mr. and Mrs. Arthur Sidman, always favorites here, were welcomed with enthusiasm. Next week, Al. Martin's Uncle Tom's Cabin. For Liberty and Love Sept. 5-7. Human Hearts 8-10.

The initial performance of the season at the Empire was given by Irwin Brothers' Burlesquers, who packed the house both afternoon and evening. Their performance, as a whole, is above the average, and the burlesque, while slightly deficient in comedy, abounds in good music which is far more pretentious than that given by the majority of cos. of this class. Their grand opera medley is especially worthy of favorable mention. Seaman's Specialty co. week of 29.

The local lodge of Elks gave a reception and social session to visiting brothers who are also members of the K. of P., and good fellowship reigned from early evening until almost daylight. A very enjoyable impromptu programme was rendered by Robert Downing, as well as by members of Irwin Brothers' Burlesquers and Fulgora's Star Specialty co.

ALLEN E. WOODALL.

KANSAS CITY.

The popular priced houses will open the coming season a little earlier than usual, the Grand Opera House, under the management of Hudson and Judah, presenting At Gay Coney Island 28-3. The house has been thoroughly cleaned and new curtains, carpets, etc., added, and will be in attractive condition for the opening. This house will be the representative comedy house during the season, and nothing but farce-comedies, minstrels, magicians, extravaganzas, one or two vaudeville combinations and a couple of comedy-dramas will be presented.

Manager Judah has brought home from his Summer trip a 7½-pound bass, properly preserved, which is on exhibition in the office to back up any fish stories that he may spring during the Winter.

Manager Lehman, of the Orpheum, will open that house 28 for the season with the finest list of vaudeville attractions ever presented here.

Manager Hudson will not open the Coates Opera House until the latter part of September, and the bookings are not yet announced, but he states that the season will be an unusually fine one. Many improvements have been made during the Summer, including an entire new lot of seats on the first floor and the usual renovations.

Nello and Kane Kechi, marvelous juggling Japs, were a good attraction at Fairmount Park 21-27, performing wonderful feats of balancing and juggling, and drawing good crowds each evening.

The Flower Sisters, singers and instrumentalists, proved a strong attraction at Troost Park 21-28 in concerts each evening in connection with Lenge's Military Band.

Robert Wiziarde, of this city, has written a Cuban drama, entitled La Cubana, which will be produced under the direction of Robert Conness, at the Coates Opera House Sept. 8.

Among the big musical attractions of the coming season are Emil Sauer, the celebrated pianist, and Siloti, who will appear at one of the Philharmonic concerts in accordance with an arrangement recently made by Conductor Carl Busch, of this city, during his recent visit to Germany.

A great naval battle in fireworks will probably be given at Exposition Park on Labor Day.

Subscriptions are now being taken here for a grand battle on the Missouri River, running two nights and one day, and showing the battles at Manila, San Juan, and Santiago. Fac-similes of the ships of Dewey's and Sampson's fleets will reproduce the battles in great detail. The Kiralfys are behind the project.

The Fourth Annual Horse Show will take place at Fairmount Park Sept. 17-24, and probably the finest lot of horses ever gathered here will be presented at this meeting.

FRANK B. WILCOX.

OMAHA.

Managers Paxton and Burgess opened the preliminary season at the Boyd, 21, with the Dorothy Morton Opera co. in Lecocq's tuneful opera, Girofle-Girofla. Miss Morton, who appeared in the dual role, was in good voice, and thoroughly deserved the highly enthusiastic reception accorded her. Hubert Wilke has a habit of doing well what he undertakes, and his Mourzouk was certainly no exception to the rule. Edward Webb's clear tenor voice was heard to advantage in the part of Marasquin, while the comedy work of Ben Lodge, as the unfortunate Don Bolero, caused much amusement on the stage, as well as in the audience. Others prominent in the cast of the opera co. were Sylvester Cornish as Aurore, Marie Bell as Paquita, and William Stevens as Pedro. The chorus was quite large, and, allowing for the presence of a number of new recruits, fairly correct. The engagement is for a term of three weeks, and will include Fra Diavolo, The Mikado, The Bohemian Girl, and Cavalleria Rusticana.

Even with the thermometer at the 100 degree mark, people are being turned away nightly from the Creighton week of 21. The enormous audiences are caused partly by the popularity of the play, but principally by the general excellence of the Woodward Stock co., which is presenting Trilby. Jennie Kennark's Trilby will certainly not suffer by comparison with any heretofore seen on the local stage, as both in the free and easy life of the Latin quarter and the harrowing scenes toward the end of the play her work was simply magnificent. Olive Berkely, as Madame Vinard, was also excellent. Franz Adelmann, who is the leader of the orchestra at the Creighton, took the part of Gecko, and was heartily encored as well as deluged with floral tributes. Frederick Montague's Svengali was a disappointment to his many admirers, but this is the only part he has essayed since his engagement in which he has failed to come out with flying colors. Wilson Enos, who was only a fair Sandy, would have made an excellent Svengali. Esmeralda week of 28.

The Woodward Stock co. will be very materially altered week commencing Sept. 11, a number of the principals being otherwise engaged for the Fall and Winter season. Their places, however, will be filled by other artists of recognized talent.

J. R. RINGWALT.

PORTLAND, ORE.

At the Marquam 18-20 Henry Miller appeared in Heartsease and The Master.

Superintendent George L. Baker, of the Oregon Industrial Exposition, left for San Francisco 20 to close contracts for attractions.

Charles E. McKee, advance arranger for Lemen Brothers' Circus, was here 15 negotiating a run East from the Sound over the Northern Pacific for his show. Advices from the show in Manitoba are that business is very good.

Apropos of the coming theatrical season, indications are that the year '98 will be one of the most prosperous in Oregon's history. While '97 showed by far the richest returns from the soil ever known in the State, this year is certain to eclipse that incomparable record. The season has so advanced that the wheat yield may be spoken of with certainty. Last year's product was about forty-one million bushels. Best informed men put the average this year at 5 per cent. greater than '97. This, it is estimated, will bring the total wheat product up to forty-five million bushels or over. Of Oregon's industries, outside of grain, lumber is the most active. The demand, while not exceeding that of last year, is very heavy. Mills are being operated at their full capacity. The daily output is large. Shipments of the high-grade lumber are made to all points East. The wool clip equals the yield of last year—about eighteen million pounds. But, compared with '97, the prices for wool will be far higher for '98. The advance up to date is estimated at fully 25 per cent. The yield of hops is variously estimated at from twelve million to fourteen million pounds. Prices for '98, the dealers say, will range about the same as '97. Oregon now leads the country as a hop producing State. In the orchards everything points to a fine crop of prunes and apples. There will be, however, a falling off of 50 per cent. in the yield of Bartlett pears. Eastern shipments, particularly of dried prunes, are expected to be very large. Fair reports of potatoes, hay, oats and barley have been received, but the yield cannot now be estimated. The foregoing will, it is thought, give theatrical managers and others interested an idea of what to expect in a business way hereabout should they conclude to come to this region this season.

O. J. MITCHELL.

LOUISVILLE.

The Avenue Theatre opened for a short preliminary season 18, Richards, Pringle, Rusco and Holland's Minstrels being the attraction. A good bill was offered and satisfactory patronage accorded. The house has been placed in first-class condition during the Summer. The regular season will open 25, 26, when Cleveland and Wilson's Minstrels will be the attraction. How Hopper was Side Tracked is underlined for week commencing 28.

At the New Buckingham Girard's Inter-Ocean Vaudeville opened for the week of 21. Prominent in the co. are Gracie Emmett and Beeson, Miles and Lula. The American Burlesquers come 28.

Manager C. A. Shaw, of the Avenue Theatre, was pictorially represented in the *Courier-Journal* of 21. He announces that the booking for the season at his house includes a choice lot of attractions.

The cyclorama of the Battle of Gettysburg continues to attract paying patronage.

Graham Weller, a Louisville boy, departed early in the week for the East, where he will probably enter the chorus of one of the larger traveling operatic organizations.

The river excursions given by the local lodge of Elks continue to be largely attended.

Colonel W. H. Meffert, of the Meffert Stock co., and former manager James B. Camp have returned from their Summer outings, the former from French Lick Springs, the latter from the seashore. The season of the Meffert co. will soon open. Manager Camp indicates that he has several amusement enterprises in mind that he may spring upon the public during the Winter.

I. F. Whiteside, the now prosperous merchant and Mayor of Louisville's neighbor, Jeffersonville, Ind., has been nominated by the Republicans in his Congressional district as candidate for Congress. Mr. Whiteside was a member of Barney Macauley's Stock co. and afterward traveled several seasons with Edwin Booth.

CHARLES D. CLARKE.

DENVER.

The most conspicuous thing about Gossip, which was presented to enormous business at Manhattan 14-20 by the stock co., was the absolutely brilliant performance of Blanche Walsh in the high-class comedy role of Mrs. Barry. Miss Walsh played the part in a manner that simply enchanted the public and confounded those critics who, judging her by her cleverness in emotional work as a criterion, had felt doubts as to her ability in comedy. Mrs. Barry is an unusual role, in that it presents remarkable transitions, the same scene at times running the gamut from bright comedy to strongly emotion. And these transitions Miss Walsh handled with the skill of a consummate artist, and achieved results that won for her ovations and curtain-calls as pronounced as they were certainly deserved. Hobart Bosworth and Emmet Corrigan were at their best, and gave excellent characterizations. Mr. Bosworth was sincere, handsome and manly, and played with admirable force and to good effect, while Mr. Corrigan was easy, natural and lifelike, his performance being marked by more feeling and appreciation than that of any similar role he has essayed this Summer. Helen Robertson proved fairly satisfactory as the wife, her work at times being exceedingly good, but upon the whole a bit uneven. Madge Carr Cooke was afforded an opportunity to do some clever character work, and needless to say this sterling actress made the most of it. Dorothy Parkhurst, a new addition to the co., gave point and charm to her role, and evidenced decided talent, together with commendable naturalness and a pleasant voice. James Keane did a character bit brightly. Ben Johnson, William Herbert, Alfred Fisher, and James Garey appeared to advantage. In the specialty programme were Billy Van and Louis Granot. A Southern Romance next.

F. E. CARSTARPHEN.

ST. PAUL.

The excellent production of The Lady of Lyons, by the Henderson Stock co., at the Grand Opera House 18-20, drew large houses. The play was beautifully staged and handsomely costumed. Sarah Truax scored another triumph in the role of Pauline. Miss Truax made a very favorable impression in the part, in St. Paul, two years ago, at a matinee given by Otis Skinner. She showed noticeable improvement in these two years. Her Pauline is a beautiful conception and a delightful portrayal. Kendal Weston won noticeable favor in the role of Claude Melnotte. He contributed a clever and artistic interpretation of the part. Guy Bates Post played the part of Beauchamp with excellent tact and finish. Russell Bassett was happily cast as Dumas. Carrie Clarke Warde made a very good impression as the Widow Melnotte. It was her first appearance with the co. The other characters were well sustained. The co. produced Magda 21-24. Held by the Enemy 25-27.

R. F. Rutledge, acting manager and treasurer of the Grand Opera House, will leave 25 for New York, to join A Spring Chicken.

Emilie Melville closed with the Henderson Stock co. 20 and left to join the Schubert Stock co. in Troy, N. Y.

Sarah Truax will close with the Henderson Stock co. 27, to join the Schubert Stock co., Syracuse, N. Y.

Pain's great war spectacle, Cuba, will be produced here Sept. 5-10.

Murray and Mack will open the regular season at the Grand Opera House, 28-Sept. 3.

Kendal Weston, with the Henderson Stock co., will close 27, to join the Schubert Stock co. at Troy, N. Y.

The Wilbur Opera co. will be the opening attraction at the Metropolitan Opera House, 28-Sept. 3.

GEORGE H. COLGRAVE.

MINNEAPOLIS.

At the Metropolitan Theatre the Neill Stock co. presented Aristocracy 21-24, opening to a good-sized house. The production was well put on. James Neill made a decidedly favorable impression as Jefferson Stockton. Herschell Mayall played the part of Prince Haldenwald with rare taste and discrimination. James B. Everham won favor as Mr. Laurence. Edythe Chapman made an emphatic hit as Diana Stockton. The others were equal to the requirements of their respective roles. Captain Swift and The Lottery of Love filled out the week.

The regular season at the Bijou Opera House opened 21 with A Milk White Flag to two splendid houses. Both play and co. met with a cordial reception. Mary Marble made a charming orphan, evoking enthusiastic demonstrations of approval. John W. Dunne made the most of Colonel Berriel. John S. Marble was pleasing as Lieutenant Graves, and L. S. Loring contributed a clever bit of work as Major Burleigh. The specialties were of a high order. Mary Marble, the Grayson Sisters, Maurice Cook, and Robert E. Harty contributed noteworthy numbers.

With one exception the staff at the Bijou Opera House will be the same as for last season, the only change being the transfer of T. B. McCormick to the St. Paul Grand, where he will assume the duties of assistant manager. Mr. McCormick has been identified with the Bijou for several years, and during that time has made a host of friends among local theatregoers.

The base ball team from Anoka, Minn. Lodge of Elks played a match game of ball with Minneapolis, No. 44, team 21 at Athletic Park. The locals won out by a score of 17 to 9.

F. C. CAMPBELL.

DETROIT.

At Whitney's Opera House a very praiseworthy revival of Uncle Tom's Cabin, 21-27, and it is playing to large houses. It is presented by an excellent cast. Milt G. Barlow is the Uncle Tom. Stella Thompson makes an admirable Topsy. William Corbett, as St. Clair, is good. Others in the co are R. H. Baker, W. J. Woods, W. E. Crandall, James Clark, E. J. Fisher, Emma Tucker, Jessie Brown, Mrs. Woods. The play is very well staged, and a liberal supply of specialties are introduced, the best of which is the cake walk. Uncle Josh Spruceby 28-Sept. 3.

The regular season at the Lyceum will open 28 with Primrose and Dockstader's Minstrels.

On the Suwanee River has been in course of rehearsal at the Lyceum, and will begin its season 25 at Hamilton, O. The co. is composed of Polly Stockwell, Stella Mayhew, Marie Wellesly Sterling, Vail De Vernon, Juliet Zettell, Willard Newell, Earl Atkinson, Alan H. Bailey, Harry Steadman, Fred Truesdell, R. A. Gilmore, and the Fountain City Jubilee Singers.

Manager Whitney announces positively that the Detroit Opera House will be ready to open Sept. 12, which is the date fixed for the opening. The Highwayman is to be the opening bill.

At Wonderland the war pictures are still being shown, and a good vaudeville bill, headed by Ola Hayden, is given.

KIMBAL.

MILWAUKEE.

At the Davidson 21-27 Jim the Penman was presented by the Salisbury Stock co. to full and enthusiastic houses. Frederick Paulding gave a most finished and refined portrayal of that complex character James Ralston. Captain Redwood was J. E. Nelson's best part since his long engagement here. It was a quiet and well conceived piece of acting. Mr. Nelson closes here 27 and will join Marie Wainwright. John W. Burton opened here as the villainous Baron von Hartfeld, of which character he gave a strong and natural interpretation. Earle Sterling did Lord Drenlincourt very nicely and adequately. Excellent also were the Jack Ralston of Joseph Daily, the Dr. Pettywise of Clark Comstock, the Mr. Netherby of Charles Ray, and the George of Percy Tuttle. Gardner Crane gave a nicely balanced and thoughtful impersonation of Louis Percival. Nina was acted most commendably by Beryl Hope. Agnes Ralston was well done by Clara Emory, as was the Mrs. Chapstone of Eleanor Carr. Maye Louise Algen, with her usual versatility, played Lady Dunscombe perfectly. Moths 28-Sept. 3.

The Bijou will open 28 with Mathews and Bulger in By the Sad Sea Waves.

The Alhambra will open 28 with the triple alliance of magicians, Le Roy, Fox and Powell.

F. SYLVESTER SILLER.

CLEVELAND.

All the theatres in the city are now open except the Euclid Avenue Opera House, which will not commence its season until Sept. 5, when Primrose and Dockstader's Minstrels will be the inaugural attraction. Two of the playhouses which opened Monday, 22, the Lyceum Theatre and the Star Theatre, were resplendent in new paint, decorations, floor covering and seats.

The Lyceum Theatre, under the management of J. E. Cookson, late of Heuck's Theatre, Cincinnati, had a most auspicious opening 22, having for its attraction The Air Ship, presented by a fine co. Among its leading members are Cute McDonald, a Cleveland young woman, and Marie Stuart, both of whom were exceptionally good. Daniel Sully 29-Sept. 3.

For their second week the Cummings Stock co. played The Lost Paradise at the Cleveland Theatre. The cast was a very strong one, the Reuben Warner of Ralph E. Cummings being especially worthy of mention. All the Comforts of Home 29-Sept. 3.

WILLIAM CRASTON.

PROVIDENCE.

The theatrical season in Providence commenced 22, when the Westminster opened its doors with vaudeville and burlesque. The Olympic will be the next to follow, opening 29.

A week or two ago I mentioned in my letter that we were to have another theatre this season. It is an assured fact, and what was once our State Normal School begins to resemble a cozy little playhouse. It will be known as Allen's Star Theatre, Charles Allen, proprietor, and will be opened about Sept. 21 as a family resort. Mr. Allen will cater to the wants of the public in the line of light drama and comedy, and prices will be low. The house is now in course of construction, and everything in the way of scenery and fittings, seats, etc., will be new and up to date. Charles B. Muntoe is painting the scenery.

Daisy Besley, of this city, has been obliged to cancel her engagement with the Francis Wilson Opera co. owing to serious illness.

HOWARD C. RIPLEY.

JERSEY CITY.

On the Wabash will be the opening attraction at the Academy of Music Sept. 3-10. Manager Henderson is in town preparing for the opening. In his interview as to the season's bookings, Mr. Henderson states that he has secured Mrs. Fiske for a week. Andrew Mack is booked in his new play, also 'Way Down East. The interior of the house has been thoroughly cleansed and the exterior is now receiving attention.

The stage of the Bon Ton Theatre has been a busy place for four weeks past, where the scenery for The Dawn of Freedom has been building.

WALTER C. SMITH.

COLUMBUS.

High Street Theatre 18-20 offered Alone in Greater New York to good business. The co. was good and gave a splendid performance. The stage settings were very fine. Miss Lewis in the leading role was well received. Why Hopper Was Side Tracked, with Jule Walters in the leading role, opened to splendid business 22, notwithstanding the hot weather. The co. is one of the best Mr. Walters has ever had. Tennessee's Pardner 29-Sept. 3.

The stock co. at the Grand will open their season with Lady Windemere's Fan.

H. L. NICODEMUS.

MATTERS OF FACT.

Vernon Somers may be addressed in care of this office. His particular line of business is leading juvenile.

The Orleans House, at Buffalo, N. Y., offers especially low rates to professionals by the week or day. Situated two blocks from the Star Theatre, it should be well patronized by players visiting Buffalo.

Mazie King will go on tour as the soubrette of Gilmore and Leonard's company.

Notice is given to theatre and opera company managers and proprietors against the production of the operas La Boheme or Manon Lescaut, in any language, unless the producers have the written permission of Boosey and Company, 9 East Seventeenth Street, New York, sole representatives of the Italian owners.

Harry Sweatman is at liberty to go in advance of a responsible company.

Eleanor Merron, who is so well-known for her clever light comedy work, and who was leading woman of a prominent attraction last season, is at liberty for the coming season, and may be addressed in care of this office.

Pollie Holmes, "the Irish Duchess," has a specialty this season, stronger and better than ever before. She is appearing this week at the Bijou Theatre, Washington, D. C., and has some open time for vaudeville houses. Judging from the highly complimentary newspaper notices she has received, Miss Holmes should have no trouble in securing plenty of good dates.

Parshall Memorial Hall, Lyons, N. Y., has a seating capacity of 1,000, and all the accessories of a first-class theatre. The managers are desirous of hearing from responsible companies, as they have some excellent open time.

William Burress, in The Marquis of Michigan, is seen in two different characters, each displaying to advantage his marked talents.

Captain L. D. Blondell, the swimmer, will close tour at Washington, D. C., Augt. 31, and will return to New York.

Anne Sutherland has received several offers for this season, but has made no arrangements as yet. She may be addressed at 4 West Twenty-ninth Street.

Byron's Great Gotham Stock company opened at New Bedford, Mass., to the largest house, it is said, ever seen at the New Bedford Theatre.

Orr S. Cash announces his permanent address as this office.

Jess Burns is experiencing no difficulty in booking an excellent route for Henry Chanfrau's tour with the ever-popular Kit, the Arkansas Traveler. Harley Merry is painting new scenery for the production. The season will open at the Bowdoin Square Theatre, Boston, Aug. 22.

Many vaudeville artists are at a loss to know where to secure proper songs for their acts. Howley, Haviland and Company, who advertise themselves as "the hit incubators," request vaudeville artists to call on them at their office, 1260 Broadway, where they will write songs to suit the voice or the act, strengthen old songs, and give an opportunity to select from a very large stock of desirable vaudeville music.

Emma Krause, the prima donna soprano of the late Emmo Abbott company, and Margaret Rosa, who is well known for her fine contralto voice, have joined interests under the name of Krause and Rosa in a new novelty act introducing their Dutch pickaninnies. They are appearing at the Bijou Theatre, Washington, this week, and are the originators of darkies singing German songs on the vaudeville stage. Charles McBurney, their attorney, will prosecute all infringements of their Dutch pickaninny act.

"My Baby's Mighty Warm," one of Sabel's successes, is making a hit in Chicago, receiving excellent press notices and being included in the bill of nearly all the prominent vaudeville artists now appearing in that city. The Groene Music Publishing Company, Cincinnati, offer free professional copies in their announcement in this week's MIRROR. Josephine Sabel has been particularly successful in singing this song.

The record made by Shenandoah at McVicker's Theatre, Chicago, since that historic house came under the management of Jacob Litt, bids fair to keep up to the high water mark during the coming season. The house opened for the season on Aug. 20 with Haverly's Reorganized American-European Minstrels. The receipts were $1,314, which means capacity at McVicker's at the present prices. During the short time McVicker's has been closed Mr. Litt has put in an entirely new stage, newly carpeted the house, redecorated the lobbies, and Thomas G. Moses, the scenic artist, has been at work since May 1 equipping the theatre with new scenery.

J. E. Nash, formerly with Daniel Frohman at the Lyceum Theatre, has opened an office for stenography and typewriting at 1368-1370 Broadway. Mr. Nash proposes making a specialty of theatrical work.

Henry Pincus wants to lease or manage a theatre in a good town having a large theatre-going population to draw from. Proprietors of theatres desiring a wide-awake manager cannot do better than answer his advertisements in this issue.

A good opportunity is offered a hustling advance agent by H. W., this office.

Hurtig and Seamon announce the successful opening at Miner's Bowery Theatre, on Aug. 20, of the well-known Bowery Burlesquers, headed by Truly Shattuck and a company including a great many well-known people and the Indian princess, Yutakmee, who is said to create a sensation wherever she appears. This is an extensive company. New features, costumes and scenery will do much toward placing it at the head of its class. Under the management of B. A. Myers the prospects for a successful season are bright.

The new Caldwell Opera House, Caldwell, O., wants a first-class attraction for Sept. 22 and 23. The house has been entirely remodeled and fitted with electric lights, etc. Any one desiring to book these dates should communicate at once.

Corinne offers on royalty, through Arthur W. Tams, the successful comic opera, An American Beauty, which was originally produced by the Lillian Russell Opera company.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Thorp, lessees): Improvements have been going on at O'Brien's Opera House for some time, and everything will be in readiness for the opening 29. Industries in and around Birmingham, which will give employment to 3,000 people by Oct. 1, are nearing completion. The outlook for a prosperous season was never more promising.

CALIFORNIA.

LOS ANGELES.—BURBANK THEATRE (John C. Fisher, manager): Turned Up, well put on by the Bacon co., drew well 15-21. Edith Lemmert received a warm welcome from her many friends and admirers. A Prisoner of War 22.==ITEMS: Ed Mansfield, the popular treasurer of the Burbank for the past year, has resigned his position to take charge of Fisher's Opera House, San Diego.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob and Co., lessees): Dark.==DAVEY OPERA HOUSE (Harry Jackson, manager): Jackson Stock co. presented A Mad Marriage 15-20; performance excellent; large business. Same co. in a double bill, A Regular Fix and The Chimney Corner, 22-28.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): William H. West's Minstrels delighted a large audience 20. The first part was finely set and replete with witticisms and the best singing ever rendered here by a minstrel co. The olio was composed of up-to-date specialties, including Ezra Kendall Trovollo, Tom Lewis, McMahon and King, and William H. West's spectacular march, Remember the Maine. Altogether it was one of the best minstrel cos. seen here. A Female Drummer drew good houses 22-24 despite the extreme heat. The farce is yet new and will need some pruning to which the author is personally attending. It has many pleasing features and plenty of action and life, and introduces many favorites, augmented by a large co. and good scenery. Johnstone Bennett is featured and has an opportunity of displaying her character sketches, which are always taking with the audience. W. P. Sweatnam is much in evidence as a negro porter and tells his funny stories. George Richards and Eugene Canfield have prominent parts and interweave their quaint and funny abilities throughout the acts. The play scored a success and will undoubtedly be a winner for the enterprising author-manager. Brothers Byrne 26, 27. Corse Payton 29-Sept. 3.==OPERA HOUSE (Jennings and Graves, managers): A Guilty Mother, presented in an excellent manner, was well received by good-sized audiences 18-20. Dave Marion's Extravaganza co. 22-24, introducing many taking specialties and comely women, received much applause from large audiences. Chas T. Ellis 25-27; The Dazzler 29-31; Ott Brothers Sept. 1-3.==ITEMS: Mate Lee, formerly city editor of a Western Pennsylvania daily, is press representative of A Female Drummer. She is of pleasant appearance and manners and well equipped for her duties, having acted in the capacity of a dramatic editor for several years.—Treasurer Harry Stengle will again be at the window at Parsons' this season. He has returned from a pleasant outing at Atlantic City, Manhattan, and Saratoga.—Assistant Treasurer Dayton, not to be outdone, took his outing abroad, returning on the *Majestic* Saturday.—The manager of the Rockville Opera House announces that before booking far ahead for the season he will go slow and observe what effect the trolley connecting Rockville with this city has on his business.—A Chinese actor, who has done a turn in a traveling museum, was arrested here last week for "lifting" the manager's trunk. In the police court he gave his name as "Mark Murphy." Will "Biz" Hall please look up his record? A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Business was excellent during entire opening week 16-20 with The Electrician. H. H. Winchell's characterization of a mining-camp judge was exceptionally well done. 22-24 was a vaudeville week, the bill being headed by Charles T. Ellis and Clara Moore. Charles Kenna was clever beyond the rest. Foster and Lewis, Eldora and Norine, the Macdonald Brothers, the Aherns, Saville and Stewart, and Frank Whitman completed the bill. The Dazzler opened 25 for three days. The Midnight Alarm 29-31. A Trip to Coontown Sept. 1-3. Ott Brothers 5-7.==PARK CITY THEATRE (G. B. Bunnell, lessee): Matters have not yet finally settled themselves. Manager Bunnell is in New York every day booking attractions. New sets of scenery are being painted. The house will open about Sept. 20.==ITEMS: Busy Manager G. B. Bunnell showed his versatility and personal bravery by daring to act as referee at the Pleasure Beach Baby Show 18.—H. E. Jeroy, the local pianist; Oscar Berg, musical director, and George Bowden, cornetist, left here to join the Cuban Belles. They will open in Brooklyn Sept. 5.—Charles E. Dickerson, a local amateur, is considering an offer to appear in New York as a monologist. He is clever and versatile, and his act is on the "April weather" style of Sol Smith Russell.—Lowell Mason, Richard F. Carroll, George Vanderberg, and some New York newspaper men were at Pleasure Beach 24.

W. P. HOPKINS.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Brothers Byrne opened this popular playhouse with a capital presentation of their new pantomimic novelty, Going to the Races, before a large and delighted audience 24. The acrobatic work, the trick scenery and the great race scene were enthusiastically received. The entire Byrne family was seen in the play and the comedy work was such as to keep the audience good natured. A Female Drummer 25-27. A Reign of Error Sept. 5. El Capitan 6. Andrew Mack 29-31.==ITEMS: Joseph J. Dowling spent 19 with friends in this city.—Mate Lee, in advance of A Female Drummer, has made many friends among the newspaper people during her stay here.—G. B. Bunnell is still at Southport, coming to the theatre daily for the transaction of business. He will not occupy his New Haven house before October.—William Neely, a prominent member of the Lambs' Club and well liked in the profession, will sail for a tour of Europe early next month.—The death of Editor Hanafin, of the *Morning News*, will be regretted by theatrical folk. He was a prominent critic and was well liked by the profession. JANE MARLIN.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Going to the Races, the Brothers Byrne's new spectacular pantomime, was produced at the Broadway 23. The house was crowded to the doors every seat being sold three hours after the box-office opened. The Byrnes have hosts of friends in Norwich (their home) who are always glad to give them a cordial reception. During the evening John Byrne, who wrote the new play and invented all the elaborate mechanical effects, received a beautiful horseshoe of pink and white roses from the Sodality Club of which he is a member. Going to the Races, from a scenic and mechanical standpoint, is a most unique affair. The eye is constantly satisfied by a series of beautiful stage pictures and a bewildering number of clever trick scenes, and too much praise cannot be given the production for the care that has been lavished on it. The Brothers Byrne are constantly in evidence, and, as they are as skilful in their acrobatic trickery as they were in 8 Bells, it is needless to say their work is first class. John Byrne gave his usual clever crayon drawings and danced in his inimitable way. Helene Byrne sang prettily and wore a number of stunning new gowns, while the younger brothers did their turns in a thoroughly commendable manner. The horse race scene, from which the play takes its title, is one of the most realistic scenes that has ever been mounted in this country. The six running horses used are thoroughbreds, two of them having been imported from England, and they are ridden by experienced jockeys. A large number of supers are used and show careful training. The whole production proved John Byrne a most capable stage-manager and producer. When the rough edges are worn off the pantomime is likely to make as big a hit as did 8 Bells.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Season will open Oct. 5. The house is under the same management as before. Messrs. Harris and Camp continuing in charge of the business and bookings, with Harry Engel, for his seventh season, in charge of the stage and outside advertising.==MCDONOUGH THEATRE (W. J. Berrie, manager): Manager J. C. Southmayd has resigned from the management and has been succeeded by Manager Berrie, who has been connected with the house for two seasons as treasurer. Season will open with The Midnight Alarm Sept. 5.==LAKEVIEW PARK THEATRE (E. W. Goss, manager): The vaudeville during the Summer has drawn large crowds. The season will close in September and will reopen May 29, 1899. Manager Goss will book attractions during the Winter.==ITEM: Manager Southmayd, who has managed the McDonough Theatre during the past four seasons, has formed a partnership, under the name of Southmayd and Golden, and will go on the road with The Gay Girls of Greater New York co.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Johnstone Bennett and a good co. in A Female Drummer 18-20 pleased large audiences. Brothers Byrne 25. Andrew Mack Sept. 1. Shore Acres 5. Under the Red Robe 7. A Reign of Error 9. The Ballet Girl 12.==ITEMS: Corse Payton will reopen the Jacques Sept. 5.—Annie Louise Ames and her co. are rehearsing daily at the Jacques. They will open at Springfield, Mass., 29.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): A Day and a Night in New York 19 to fair business; competent co. Otis Harlan, William Devere, Nellie O'Neil, and Mae Lowery made themselves favorites.==ITEM: J. Claude Gilbert, of the Lyceum, is in New York, where he will complete arrangements for a number of first-class attractions.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): A Day and a Night gave satisfaction to a fair audience 18. Brothers Byrne in Going to the Races 23 filled the house with an enthusiastic audience. The scenery and mechanical effects are very elaborate. The race track scene with its six thoroughbred horses is a sensation. All Aboard 30. Anna Held Sept. 1.

NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Season will open Sept. 2 with Shore Acres. A Hot Old Time 3. Joe Ott 10. My Friend from India 14. The Geisha 19.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): The first attraction of the season was A Day and a Night 20; good audience; co. won the approval of all. The Midnight Alarm Sept. 2. El Capitan 5.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): A Boy Wanted to S. R. O. 18; performance good. Shore Acres Sept. 1. A Hot Old Time 2.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): The Brinkley Opera co., billed for 22-27, failed to appear. Sale of seats for 22 was large, and notice that engagement would not be kept was sent only two hours before hour for curtain to rise. No explanations. Down in Dixie Sept. 1. A Boy Wanted 17.

IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Si Perkins 17 to good house; fair performance. Regular season will open with Clay Clement Sept. 7.

ILLINOIS

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Season will open with Ole Olson Sept. 1. Manager Ward has a good list of bookings. The house has been renovated during the Summer and new stage furniture and carpet and a $3,000 steam heating plant put in. The coming season promises to be the best for years here, as our factories are all running full time.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Borneman and Jacobs closed a week's engagement 20 to poor business (rainy), presenting A Soldier's Sweetheart, A True Blue American, A Scrap of Paper, Lady Audley's Secret, and The Gay Mr. Sad. Evelyn Gordon Dramatic co. 29-Sept. 3. LeRoy, Fox and Powell 12. At Gay Coney Island 15.

ROCKFORD.—ITEM: Maud Dennis, who has been visiting her mother for the past two months, left 17 for Springfield, Ill., to join the Hoeffler Comedy co. Miss Dennis has appeared several times at the Harlem Park Theatre during the Summer and made decided hits. She will play soubrette parts.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Holden Comedy co. (No. 2) 15-20 to good business. Plays presented: Escaped from the Law, The Last Stroke, The War of Wealth, Over the Sea, and Captain Herne, U. S. A.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Ferris Comedians opened 22 for a week, with In Cuba.==ITEM: Manager Given has secured for next season a very satisfactory list of attractions.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): House will open 31 under same management as last season with Knobs o' Tennessee. Season should be prosperous.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): Chattanooga opened our season 22 to a fair and pleased audience. Ole Olson 27.

INDIANA.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Phil W. and Nettie Peters Comedy co. 15-20 to good business; performances good. Repertoire: The King of Liars, A Miserable Marriage, My Boys, A Knotty Affair, and Miss Harum Scarum. A Boy Wanted 29.==THE BRADLEY (Murray and Swisher, managers): Jule Walters will open this house 25 in How Hopper Was Side Tracked. Parkinson-Roth co. 29-Sept. 3.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Season opened with Mathews and Bulger in By the Sad Sea Waves, which is a bright and amusing vehicle for the stars and an excellent supporting co., who sing, dance and interpolate clever specialties. Josie De Witt and Nellie Hawthorne are excellent in their respective parts, adding much to the performance.

EVANSVILLE.—GRAND (King Cobbs, manager): Season will open 27 with Cleveland and Wilson's Minstrels. A. G. Field's Minstrels Sept. 7.==PEOPLE'S (T. J. Graves, manager): Season opened with Richards and Pringle's Minstrels 21 to crowded house. Held by the Enemy 4. Ward and Vokes 18.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): Graham Earle co. opened for a week 22 in Counterfeit Money to a crowded house; performance well received. Washburn's Minstrels 31. Human Hearts, booked for 5, canceled.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.): The management is as yet undecided as to the opening attraction. Barlow Brothers' Minstrels Sept. 10.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Season will open Sept. 1 with Washburn's Minstrels.

IOWA.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Season will open with the Della Pringle Comedy co. 31-Sept. 3. Beach and Bowers' Minstrels Sept. 9. The Pulse of Greater New York 15.==ITEM: Manager Thoma has made great improvements in the house, enlarging the stage, raising the ceiling and putting in new scenery. The prospects are for a prosperous season.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Forshay Comedy co. week 15-21 in The Colorado Girl, The Emigrant, Saved from the Scaffold, Uncle Joshua Whitcomb, Wrangles, and Stricken Blind to poor business; performances below average. Dan McCarthy, Myrtle Reina, and Floy Freeman deserve mention.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Oliver Scott's Minstrels to large house 20; entire satisfaction.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): At Gay Coney Island 22 to good business, notwithstanding the intense heat.

KANSAS.

TOPEKA.—GARFIELD PARK (John Marshall, director): The new Casino was formally opened to the public 17 with an entertainment by home talent, under the auspices of various local fraternal societies. The crowds were so great that the show was continued the rest of the week.==CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The improvements are near completion. Season will open 27 with At Gay Coney Island. The Paiges 29-Sept. 3. A prosperous season is anticipated and Manager L. M. Crawford says he will give his close personal attention to his theatre here in future. THOMAS R. HYATT.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): ==ITEM: The new opera house is rapidly nearing completion and will be ready by Oct. 1. The interior arrangements are very satisfactory. The seating capacity, including boxes and loges, will be about 850. The stage is 34 by 62 with all modern conveniences. William Grabach, of Omaha, is doing the scenery, and a force of decorators are putting on the plastic relief finish. The house will be lighted by four hundred incandescent lights. A very handsome marble switchboard will control the thirty or more circuits. Manager Dorn has a strong line of attractions booked and is looking forward to a big season.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (R. L. Martling, manager): The Battle of Manila 19, 20; very poor entertainment; good business.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): The Jones Brothers Players will open the house 29-Sept. 3. The Paiges 19-24.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Season will open Sept. 2 with Al. G. Field's Minstrels.==ITEM: About 12,000 soldiers are encamped here, which should be quite a stimulus to the theatrical business. It is reported that Manager Scott will erect a temporary theatre at the camp, at which vaudeville will be given.

MT. STERLING.—GRAND OPERA HOUSE (Turner and Wilkerson, managers): Season opened 24 with Side Tracked; fair performance and house. Warscope Sept. 14.==ITEM: Messrs. Turner and Wilkerson have booked some excellent attractions and indications point to quite a prosperous season.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Season will open here Sept. 1 with Al. G. Field's Minstrels. Manager Ogden has booked some first-class attractions.

BOWLING GREEN.—POTTER'S OPERA HOUSE: (J. M. Robertson, manager): Season will open Sept. 12 with Al. G. Field's Minstrels.

MAINE.

PEAK'S ISLAND.—THE GEM (Byron Douglas manager): The Ironmaster 22-27 to splendid houses. Mr. Douglas, as the Ironmaster, was most satisfactory.==ITEMS: The Boston Novelty co. is an attractive drawing card at Riverton Park week 22.—Mr. and Mrs. Lowe (Virginia Johnson) closed their engagement with the Douglas Stock co. 20 and have gone to New York. Two very handsome bouquets were presented to them at their farewell performance 20.—The Jefferson Theatre, Portland, will open its season with Jack and the Beanstalk Sept. 3. The Bostonians 22-24.—The Gem Theatre will close its season Sept. 10.—A. J. Fay, of Fay Brothers and Hosford, was in Portland 22.—Joseph Ingram, who for several weeks has been seriously sick with typhoid fever at the Maine General Hospital, has fully recovered.—George K. Robinson, formerly manager of the Lewiston, Me., Opera House, but this season manager for Frankie Carpenter, was here 21.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Season will open with The Nancy Hanks Sept. 1. James O'Neill Sept. 5-7. The Dazzler 8-10.==ITEMS: Manager Horbury has decided not to open the Opera House this season.—A large number of first-class attractions are booked for Music Hall and a big season is looked for.

OLDTOWN.—CITY HALL (Gates and Getchell, managers): Jere McAuliffe with a good supporting co. 18-20 entertained good audiences with The Fire Patrol, The Sugar King and 'Way Down in Maine.

CAPE ELIZABETH.—MCCULLUM THEATRE (Bartley McCullum, manager): A Flag of Truce 22-27; good business; production excellent. East Lynne 29-Sept. 3.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): The Nancy Hanks opened the house to light business 22.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Sunshine of Paradise Alley Sept. 5. James O'Neill 8, 9.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Tennessee's Pardner opened our season 22; splendid performance; good house. Hogan's Alley 31. The Germans Sept. 9. A Bunch of Keys 13. McNulty's Visit 24.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, representative): Regular season will open Sept. 10 with Fields and Hanson's Minstrels. J. E. Toole 21.

MASSACHUSETTS.

LOWELL.—MUSIC HALL (W. H. Boody, manager): House commenced its season 20-24. The attraction was The Dazzler, under the management of John F. Cosgrove. Manager Cosgrove has gathered quite an array of merrymakers, and, while the cast cannot boast such names as have formerly adorned it, the verdict of the S. R. O. audience that greeted the initial performance was that The Dazzler as an amusement was as good as ever. New business, lines and gags have been added with excellent judgment and telling effect. Howard Boulden as Pipes, Leo Wright as Ratz, and Martin Griffin as Hickory were warmly welcomed and their work, with that of May Fiske as Starlight and Agnes Evans as Julienne, promises well. The co. is particularly strong musically, the girls are pretty and well dressed, and the performance, as a whole, meritorious. Business was heavy. Peck's Bad Boy Sept. 1-3. Finnigan's Ball 5-7. Dave Marion's co. 8-10.==LAKEVIEW THEATRE: The Andrews Opera co. are singing Martha 22-27 in their usual pleasing and attractive manner. The attendance has been such that they will extend their engagement for two more weeks.==ITEMS: The Opera House will open 27 with West's Minstrels.—Ed J. Sullivan, of Portland, succeeds Harry P. Goss as treasurer of the Opera House. Mr. Goss will officiate at the Jefferson, Portland.—Treasurer Paul Fay will return to the Jefferson this week after a very pleasant vacation in town.—Gorman's Specialty Alliance is at Glen Forest week of 22, and a vaudeville troupe is at the Nickelodeon. The home of Musical Director Way, of The Dazzler, was visited by fire last week and clothes, music and a piano, among other things belonging to Mr. Way, were ruined. The same day a fire attacked a dime show that was exhibiting war pictures here.—Music Hall's executive staff, which is nearly the same as last season, consists of E. R. Smith, treasurer; Ira W. Smith, press agent; George Callahan, advertising agent; P. M. Lederman, orchestra leader, and F. J. Allen, stage-manager. ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): West's Minstrels to a large house despite the torrid weather 22. The co. includes Ezra Kendall, Carroll Johnson, R. J. Jose, H. W. Frillman, and other comedians and singers of marked ability. The naval drill finale, with West as Captain Sigsbee, was a taking feature. Mr. Frillman makes up quite well as McKinley. Brothers Byrne in Going to the Races 29. My Friend from India Sept. 5, which is the sixth anniversary of the opening of the theatre.==NELSON THEATRE (P. F. Shea and Co., managers): The Fall season will open 29 with Waite's Comedy co. for a week. Corse Payton and the Boston Ideal Opera co. will follow on successive weeks.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The opening attraction of the season will be Under the Red Robe Sept. 6.==ITEM: The entire interior of the Academy has been changed. The auditorium is now of ivory finish, and the prevailing shades in the frescoing, etc., are rose pink and green. Everything has been newly painted; new electric lights replace gas; an elegant chandelier has been hung; a new drop curtain painted; new scenery and new furniture please the eye, while the shape of the boxes has been changed and they have been newly draped with satin. In fact, it is a new house on the inside, and Manager West looks forward to a good season.—Treasurer A. A. Ingersoll is again in the box-office.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): A Hired Girl was the opening attraction of the season and drew a fair house 23. Gus Pixley in his tramp specialty made the hit of the performance. Waite's Opera co. 29-Sept. 3. Waite's Stock co. 5-17.==ITEM: Manager Cross has made many improvements in the house since last season. New scenery has been painted by the McAndrew Brothers, an entirely new system of incandescent lighting, which far surpasses the old one, installed, and last, but not least, the dressing-rooms have been thoroughly renovated.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): A Hired Girl 20 opened our season and drew good business. Gus Pixley and Edith Murillia made hits and are the life of the skit. Oliver Byron's Great Gotham Stock co. 29-Sept. 3. The Maine Avenged 5. Under the Red Robe 9. James O'Neill 10. Thomas E. Shea 12-17. Waite Opera co. 19-24.==LYCEUM THEATRE (John Drewsen, manager): Season will open 29 with A Guilty Mother co. for three nights. House has been thoroughly renovated inside and out during the Summer.==CASTO THEATRE (Al. Haynes, manager): Will open Sept. 5 with vaudeville.

WORCESTER.—THEATRE (James F. Rock, manager): W. H. West's Minstrels opened the house 25 to an audience that filled every seat. Ezra Kendall scored heavily. Brothers Byrne Sept. 8.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Electrician, with Joseph J. Dowling and Myra Davis in the principal roles, did a mammoth business 22-27 as the house's initial attraction of the season. Finnegan's Ball 29-Sept. 4.==ITEM: Oct. 10 will probably be the opening date of the New Park Theatre under Alfred T. Wilton's management.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Season will open Sept. 5 with A Hired Girl. The coming season is pretty well booked and includes some of the best traveling attractions, both one night and week stands.==ITEM: The Boston Opera Comique co. gave Pinafore at Whalom Park the third week of their engagement 15-20. The opera was well presented, but bad weather throughout the week interfered with the attendance. The Chimes of Normandy 22-27.

MARLBORO.—THEATRE (F. W. Riley, manager): A Hired Girl 25. Maud Hillman co. Sept. 5-10.==ITEM: Manager Riley has invited all the boys of Co. F, Sixth Massachusetts United States Volunteers, who are here on furloughs, to attend the opening of the season 25.—Bert Riley, formerly treasurer of the Marlboro Theatre, enlisted in the United Sates Navy at the beginning of the war and is now a marine on the *Resolute*.

NORTH ADAMS.—WILSON OPERA HOUSE (W. P. Meade, manager): Season will open 29 with Shore Acres instead of Roland Reed, for whom a later booking was more convenient.==COLUMBIA OPERA HOUSE (Heslin and Mack, managers): Sullivan's Troubadours gave good performances 22-27 and the attendance was fair. The Andrews Opera co. will open the regular season Sept. 2-3.

NEW BEDFORD.—THEATRE (William B. Cross, manager): A Hired Girl opened our season 19; fair co.; good house. Byron's Great Gotham co. in Across the Continent, Ups and Downs of Life, and The Plunger 24; large audiences; good co. Waite's Opera co. Sept. 5-10. West's Minstrels 13. James O'Neill 14. The Nancy Hanks 16. Rose Hill's co. 17. Waite's Comedy co. 19-24.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): A crowded house attended the opening performance of the season here by William H. West's Minstrels 23. Messrs. West, Johnson, Jose and Kendall made decided hits. Entire co. is first-class. The Dazzler 1-3.==THE EMPIRE (T. F. Murray, manager): Opening attraction not announced yet.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Season will open 26 with A Hired Girl. William H. West's Minstrels Sept. 5.==LAWRENCE NEW THEATRE (C. A. Sweeney, manager): Season

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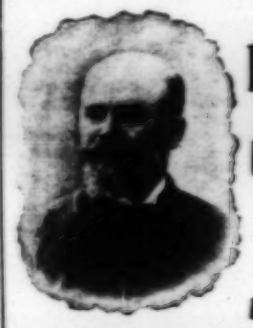

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will open early in September. ==GLEN FOREST: Gorman's Specialty Alliance is giving satisfaction to large audiences 22-27.

PLYMOUTH.—DAVIS OPERA HOUSE (Perry and Caverley, managers): Season will open 27 with A Guilty Mother. ==ITEM: The managers of the Davis have secured some of the best traveling cos. for their theatre.

PITTSFIELD.—ACADEMY OF MUSIC (M. Callahan, manager): W. H. West's Minstrels to a packed house 19. Excellent performance.

WESTFIELD.—OPERA HOUSE (Robert A. Grant manager): Season will open 29 with the Guy Brothers' Minstrels. Shore Acres Sept 7.

MICHIGAN.

GRAND RAPIDS. POWERS' OPERA HOUSE (O. Stair, manager): The Wilbur-Kirwin co. finished a five weeks' engagement 20 and it was in every way a success, the last week being the heaviest of their season. During the week Boccaccio was given with good effect and the other operas were repeated. The closing night was a gala one and was interspersed with speeches and the singing of "Auld Lang Syne."==GRAND (O. Stair, manager): The Pulse of New York 21-24 before good sized audiences. The co., which includes Emyline Barr, is fair and the many specialty acts went well. Uncle Josh Spruceby 25-27.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The regular season opened 18 with Kelly and Mason in Who Is Who to a large and well satisfied house. Ward and Vokes in The Governors gave a pleasing performance to a crowded house 23. ==ITEM: William Courtleigh has returned to the city after spending several weeks at Tobico Bay with Manager Davidson, of Wood's.

KALAMAZOO.—GRAND OPERA HOUSE (Lee Getler, manager): Uncle Josh Spruceby packed the theatre 24; excellent co. A prosperous beginning for the new manager. Lost in London Sept 2.== LAKE VIEW CASINO (Samuel Mittenthal, manager): Barlow's Minstrels opened Aug. 21 for one week; splendid business and delighted audiences.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Season was opened 18, 19 with Kelly and Mason in Who Is Who to very good houses; co. excellent. Mr. Kelly was taken suddenly ill while here and will have to rest for some time. Ward and Vokes 24.==ITEM: During the Summer the Academy has been thoroughly renovated and decorated.

COLDWATER. TIBBITS' OPERA HOUSE (John T. Jackson, manager): Lorin J. Howard co. in Held by the Enemy 23. Morgan Stock and Vaudeville Entertainers Sept. 5-10 during the big Street Fair. Carrie Lawson Opera co. 20. Si Plunkard 30.

YPSILANTI.—ITEM: The managers of the Opera House have a fine list of attractions booked for the coming season. The house has been thoroughly renovated and put in first-class shape for the opening, which will occur about Sept. 20.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Pulse of New York had a fair house 19 and was well received, the Thompson Tots being the feature ==ITEM: Walter H. Edwards is resting at his home here for two weeks.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): The Pulse of New York 19; small house; co good. The Thompson Tots and Madge Maitland scored. ==CALEDONIA PARK CASINO (I. D. H. Ralph, manager): Dark.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): May Smith Robbins in Little Trixie to small house 17. Ole Olson to fair-sized audience 20; good entertainment. The Little Pickles (local) 24.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Lorin J. Howard co. in Held by the Enemy 24 to a very good house and did good work. Chattanooga 9.

SAULT STE. MARIE.—SOO OPERA HOUSE (C. W. Given, manager): Ole Olson 15; fair performance; good house. A Scrap of Paper (local) 19; small house.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Kelly and Mason opened the season to a crowded house in Who Is Who 17.

NILES.—OPERA HOUSE (S. Gunzburg, manager): Uncle Josh Spruceby 23; good business. Barlow Brothers' Minstrels 7. She 15.

MINNESOTA.

DULUTH.—LYCEUM (E. Z. Williams, manager): The Wilbur Opera co. 15-20 to crowded houses and best of satisfaction. The Circus Clown, Fra Diavolo, The Merry War, The Beggar Student, Martha, The Mascot, and The Bohemian Girl were presented. Marion Manola, Gus Vaughn, Hattie Richardson and Emmett Drew were the favorites. Same co. 21-27.

WINONA.—OPERA HOUSE (M. D. Field, manager): A Milk White Flag to big business 18. Mary Marble easily carried off the honors, but co. was good throughout. The Heart of Chicago to a fair house 19. Way Down South 22. Under the Dome 25. Grimes' Cellar Door 29.

CROOKSTON. GRAND OPERA HOUSE (Kirsch and Montague, managers): Gorton's Minstrels gave an excellent performance to a crowded house 15. The Heart of Chicago 25. Under the Dome Sept. 1. The Air Ship 8. South Before the War 15.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Gorton's Minstrels 9; strong performance; large audience. A Milk White Flag 20 delightfully entertained a large audience. Svengala 24, 25. South Before the War 29.

ALBERT LEA. OPERA HOUSE (J. A. Fuller, manager): Oliver Scott's Minstrels 18, good performance and house. Lost in London Sept. 13. Chattanooga 20. The Gay Matinee Girl 22. The True Kentuckian 24.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Oliver Scott's Minstrels 16 to fair business; performance first class. Edwin Holt Comedy co. 1-3. Ole Olson 10. The Gay Matinee Girl 20. Chattanooga 24.

MANKATO.—THEATRE (Charles P. Hoeffler, manager): Oliver Scott's Minstrels 17 to big business. Murray and Mack 25.==ITEM: The local lodge of Elks will have their first annual outing 24 at Lake Emily.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Season opened 22 with The Heart of Chicago. The house was filled almost to its capacity by a fine audience; play and cast fair.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Murray and Mack 27. South Before the War Sept. 1. Ole Olson 13. Chattanooga 23.

MISSOURI.

ST. JOSEPH.—CRAWFORD THEATRE (E. S. Brigham manager): Season opened for a week 15 with Klimt-Hearn co. in Pawn Ticket 210. The Inside Track, Kidnapped, The Lights o' London, Old Money Bags, Uncle Daniel, and Life in Greater New York. Good business and co. The Paiges in Our Boys 22; A Romance of Paris 23; good houses. ==TOOTLE THEATRE (C. U. Philley, manager): Season began 23 with At Gay Coney Island to a rousing house.

LOUISIANA.—PARKS' OPERA HOUSE (R. W. Young, manager): Frank E. Long co. closed a week's engagement 20, presenting The Middleman 18, Old Money Bags 19, and Cuba 20; attendance fair. ==BURNETT OPERA HOUSE (Max Michael, manager): Dark.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Columbia Opera co., booked for 29, canceled. Frank E. Long Dramatic co. Sept. 5-10.

MONTANA.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): A Milk White Flag 27.

NEBRASKA.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Redmond Dramatic co. 29-Sept. 3. Oliver Scott's Minstrels 12.==AUDITORIUM (G. L. Platt, manager): Dark.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (Harry Eaton, manmanager): Brosnahan-Jackson co. finished a week's engagement 20; co. and performances satisfactory; business good. ANNUAL Festival, with Jules Jordan, of Providence, R. I., as director, 22-26. Among the artists engaged are Eleanore Meredith, Isabella Salisbury, Mrs. Howes, J. H. McKinley, Mr. Martin, Mr. Comptois, the Boston Instrumental Club, Wolf Fries, Frank E. Streeter, and F. C. F. Cramer.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Sylvain Lee, hypnotist, 22-27; satisfactory performances to good business. The Nancy Hanks Sept 8. The Sunshine of Paradise Alley 20. On Land and Sea 29.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Season at this house will open 29 with A Hired Girl. Maud Hillman co. 30-Sept. 3.

NEW JERSEY.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): Chauncey Olcott in Sweet Innisfarra Sept 1. Waite's Comedy co. 3. A Bunch of Keys 7.==LYCEUM THEATRE (W. M. Drake, manager): Elroy Stock co. 22-27; presented The White Squadron, The Land of the Midnight Sun, The Midnight Alarm, A District Fair, A Union Soldier, Parad se Alley, and The Police Patrol to good-sized houses; performances gave satisfaction. Deming's Minstrels Sept. 5. At Piney Ridge 14. Hogan's Alley 15. A Parlor Match 17. 1492 19.==ITEMS: The opening performance of the Elroy Stock co. at the Lyceum 22 broke the record here for the largest number of paid admissions at a single performance.—Colonel W. M. Morton, of the Star, has booked practically all his attractions for the coming season and has succeeded in getting some of the finest road cos., which will follow each other in rapid succession once the season is fairly launched.—The prospects for a good season here are bright, as all the factories are running on full time.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Corse Payton Comedy co. continues to attract large audiences in spite of the heat. The engagement will close 27. Caswell and Arnold, in an acrobatic specialty, and Carrie Fredericks, in songs and dances, were added to the co. 22. El Capitan 29. The Gormans Sept. 3. Waite's Comedy co. 5-10. At Piney Ridge 12. Arthur Deming's Minstrels 14, 15.==ITEMS: Etta Reed's receptions are evidently very popular, as over 1,200 women attended the last one, 25. 22 was a souvenir night with the Payton co. About 900 silver spoons were presented to the ladies present.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Season opened 18-20 with A Hired Girl to only fair business, owing to excessive heat; co pleased. Darkest Russia 25-27. Deming's Minstrels 29-31.==EDEN THEATRE (H. E. Toovey, manager): Opened season with The Real Widow Brown 22-27 to fair houses; co. gave satisfaction. The Factory Waif 29-Sept. 3.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): Black Patti's Troubadours inaugurated the season here 25 to a well-filled house despite the intense hot weather; general satisfaction. A Trip to Coontown 30. Katherine Rober co. Sept 1-3. A Bunch of Keys 8. Clifford and Huth 10. At Piney Ridge 13. Gilmore and Leonard 16.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Fields and Hanson's Minstrels 18 to a good house; co. weak. Fields and Hanson in their specialty made a big hit. All Aboard 25. City Sports 27. The Gormans Sept. 2. Dewey's Reception in McFadden's Alley, booked for 29, canceled on account of not being ready to open season.

NEWARK.—THEATRE (Lee Ottolengui, manager): Sam Bernard and The Marquis of Michigan 29-Sept. 3. The Telephone Girl 5-10.==JACOBS' THEATRE (M. J. Jacobs, manager): A Trip to Coontown will be the opening attraction.==COLUMBIA THEATRE (George W. Jacobs, manager): The stock co. will open in Jim the Penman 5.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Darkest Russia 18-21 to good houses; appreciative audience. Arthur Deming's Minstrels 26-28. Gettysburg 29-Sept. 1.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Deming's Minstrels Sept. 3. Waite Comedy co. 12-17.==COLUMBUS THEATRE (John T. Platt, manager): A Bunch of Keys Sept. 5.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Fields and Hanson's Minstrels 19; S. R. O.; co. fair. A Trip to Coontown 29. Rice and Barton Sept. 3. Rice's Comedians 5-10. Arthur Deming's Minstrels 12. Stetson's U. T. C. 13. Next Door 17.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred F. Proctor, proprietor and manager; J. Austin Fynes, general-manager): The Leland Stock co., under the direction of Frederic Bond, is playing to big houses. Withered Leaves and The Arabian Nights was the bill 18-20, and from 22-24 Caste, with E. L. Walton as Eccles, was given. Mr. Walton is a valuable addition to the co. The bill was again changed 25 for the remainder of the week to Drifted Apart and Turned Up, in which the undertaker is impersonated by Mr. Walton. The engagement will be for one more week and on Sept. 5 the regular season of vaudeville will open.==NEW ALBANY THEATRE (C. H. Smith, manager): From 18-20 Henry E. Dixie headed one of the best vaudeville cos. that has ever been seen here. The list included Dorothy Drew, Kathleen Warren, Grogan and Rose, James F. Hoey, the Clayton Sisters, and John F. Cain. Beginning 22 for a week, the Spears Comedy co. presented a repertoire including A Foreign Slave, Uncle Sam in Cuba, Faust, A Regular Jay, and A Silver Jack. Clarence Bennett, the leading man, has very fair support. Sullivan's Troubadours 29-Sept. 5.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Spears Comedy co. closed a good week's business 20. Plays presented: A Royal Slave, Only a Jay, Uncle Sam in Cuba, Silver Jack, Ivan's Oath, and A Noble Revenge. Side Tracked 23, 24 to fair-sized and pleased audiences. The Woman's Patriotic Relief Association concert was well patronized 25. Daniel Sully in Uncle Bob 27. Shore Acres 30. Harrison J. Wolf in The Lost Pardaise Sept. 3. Lewis Morrison 5. Kellar 8. Alma Chester's co. 15-20.==TOWN HALL (F. H. Hathorn, manager): A Day and a Night opened its tour here 23 to a large audience; play and co. made great hits. Belle Archer 26. Black Patti's Troubadours 27.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Season opened 22 with the Spooners. Entire house sold in advance and house crowded nightly. Bills first half of week The Pearl of Savoy, Hobson's Choice, and The Little Maverick Co. good; specialties excellent.==ITEMS: Sophie Burnham and Bertha Johnson have joined the Rays and Mae Barding the Casino co.—Sidney Ossoski has returned from his outing on the Great Lakes and has resumed his place as business-manager of the house.—Charles A. Bird, formerly manager of the Shattuck, has returned from a visit to New York and Bensonhurst, L. I., where he was the guest of Arthur C. Sidman.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Corse Payton's Stock co. 23-27 in Woman Against Woman, Denise, East Lynne, Alone in London, The Runaway Wife, An Unequal Match, The White Slave, A Member of Congress, and On the Rappahannock. Specialties by the Le Vines, Cathryn Rowe Palmer, Richard Croleus, Eugene Santley and Emma de Castro. Business and co. good. Black Patti's Troubadours 29-31. Dan McCarthy Sept. 1-3.==RAND'S OPERA HOUSE (Sam S. Shubert, manager): Maude Adams 5, 6. Shubert's Stock co. 7-9.

SYRACUSE.—GRAND OPERA HOUSE (A. A. Graff, manager; A. C. Buckenberger, representative): Regular season of this house will begin 29 with A Hired Girl.==ITEMS: The Bartable's opening has been postponed until Sept. 5 owing to the illness of Manager Shubert.—The Elks held their annual outing at Cayuga Lake Park 18. It was largely attended and the usual good time enjoyed.—Claude Pelham, of Old Zad Hastings fame, is visiting his parents here.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Stuart Robson will present his new play, The Meddler, 29-31. The play will be produced under the personal supervision of the author, Augustus Thomas. Sowing the Wind Sept. 1-3.== ACADEMY OF MUSIC (Louis C. Cook, manager): The opening attraction will be A Hired Girl 29-31.== ITEM: Work upon the new West Side playhouse is progressing rapidly and it will be open to the public Nov 1.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Corse Payton Stock co. closed its week's engagement 20 in On the Rappahannock. The audiences during the entire engagement were large and pleased. A Day and a Night, under the personal direction of Charles H. Hoyt, pleased a fair-sized audience 22. Sam Bernard in The Marquis of Michigan 26. Going to the Races Sept. 1, opening the regular season.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Frederick H. Wilson co. opened here for a week 22 and gave satisfaction to fair houses. Plays presented: Paradise Regained, The Convict Millionaire, The Crimes of London, The Queen's Evidence, Under the Cuban Star, Count of Monte Cristo, and Bells of Shandon. Devil's Auction Sept. 2.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Elmer E. Vance Comedy co. opened for a week 22 to S. R. O. in The Limited Mail. Rene the Rope Walker 23. Patent Applied For 24, The Hidden Hand 25, La Cigale 26, and Friend Tom 27; big houses and general satisfaction.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Side Tracked (benefit Red Men) 4-5 gave satisfaction to fair houses. A Boy Wanted 11 to a large and pleased audience. Harry Ladell and Emma Francis were excellent. Regular season will open Sept 1 with The Real Widow Brown.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Devil's Auction will open our season Sept. 9. House has undergone several changes and management have a lot of good attractions booked.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Season will open with Black Patti's Troubadours Sept 8. Devil's Auction 7. The Girl I Left Behind Me 9.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Belle Archer in A Contented Woman gave a very delightful performance to a fair audience 25. Sowing the Wind 29. Rogers Brothers Sept. 10.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Sowing the Wind Sept. 1. Twelve Temptations 5. A Stranger in New York 7. Kellar 18.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Primrose and Dockstader's Minstrels opened the season to a crowded house 18. Primrose and Dockstader were enthusiastically received and the entertainment was declared one of the best.

LYONS.—MEMORIAL HALL (Mills and Ohman, managers): Regular season will open Sept. 5 with Black Patti's Troubadours. Devil's Auction 6. Sawtelle's Comedy co. 12-17.

HUDSON.—OPERA HOUSE: Season opened with Deming's Minstrels 20 to good business; performance excellent. Spears Comedy co. 29-Sept. 3.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): The Widow Goldstein Sept 5.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): A Day and a Night pleased a large house 24. Going to the Races Sept. 3.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Wilbur-Kirwin Opera co. will open the season 29-Sept. 3.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Nina Drummond Leavett in concert 22; fine performance. The Real Widow Brown 30.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark manager): Kennedy Players 29-Sept. 3.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Wilson Comedy co. 29-Sept. 3.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (C. E. Schloss, manager): Season will open 26 with Al. Field's Minstrels.==ITEM: Managers Rivers and Barnes have had the Metropolitan Opera House thoroughly remodeled.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): A Milk White Flag will open the season 22. The Heart of Chicago 30. Under the Dome Sept. 6.
ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (R. J. Lander, manager): Gorton's Minstrels to light house 16; programme above the average. Messrs. Elliott, Goodman, Cooke, Mullen, and Vonder deserve special mention. Regular season will open 25 with A Milk White Flag. The Heart of Chicago 2. Under the Dome Sept. 5. The Air Ship 12. South Before the War 14.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): Gorton's Minstrels 17 to large and pleased audience.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): The Merry Milkmaids, under the direction of Professor Thomas, will be given by local talent Sept. 2 and 5.

OHIO.

DAYTON.—ITEMS: Moss Wolf, the veteran bill poster, died as a result of his injuries sustained 17. His dying request was that among the pallbearers selected Manager Feicht and Treasurer Wood Patton, of the Grand Opera House, officiate.—Darkest America will formally open the Park Theatre 29.
J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Jessie Mae Hall co. finished a week of good business 20.==ITEMS: Will Wallace, Francis Justice and Arline Holburn joined the Hall co. here.—Manager H. H. Williams, who is a member of the United States Secret Service and on duty at the White House, Washington, spent a week home here.
W. H. MCGOWN.

TOLEDO.—PEOPLE'S THEATRE (C. F. Stevens, manager): This house, after being thoroughly renovated and redecorated, opened its regular season 21 with the Turner Stock co. in Jim the Penman. Mr. Wessels, who is directing the production, has gathered together a very good co. The character of James Ralston was taken by Charles Chappelle in a masterly manner. Baron Hartfeld was admirably portrayed by Mr. Wessels. Edward Emory was the Captain Redwood and Jack Drumeir as Louis Percival gave an easy, finished performance. Louise Brooks as Nina Ralston, and Clara Dickey as Agnes are charming and capable actresses, and will become great favorites. Other members of the co. are William Cullington, Wilson Deal, Fred Clarke and Clara Coleman. The warm weather has had a somewhat depressing effect on the attendance so far, but the excellence of the performances will undoubtedly remedy this in the future.==BURT'S THEATRE (Frank Burt, manager): Everything is now in readiness for the opening of this house, which will occur 25-27, when the Lorin J. Howard co. will produce Held by the Enemy. This house is situated on the corner of Jefferson and Ontario streets and is easily reached by all car lines. Prices range from $1 to 10 cents for evening, and there will be four matinees a week, with prices from 25 to 10 cents. The seating capacity is 1,562. The stage is 22 feet wide and 40 feet deep and it is 64 feet to the gridiron. There are twenty two sets of scenery painted by Fales and three drop curtains. There are twelve dressing-rooms and a large greenroom. On an intermediate floor between the balcony and gallery is located a nursery where babies and young children may be left, in charge of a colored matron. A number of cradles are provided and run by electricity. The house is light and airy. The decorations are white and gold. The staff is composed of Burt and Stair, lessees; Frank Burt, local-manager; L. W. Richardson, superintendent; F. M. Bartlett, treasurer; Jacob Davis, assistant treasurer; Charles Worthington, advertising manager; John Cavanaugh, house officer; June Smith, electrician; E. H. Barker, stage-manager; Thomas Bradley, stage carpenter; James McLaughlin, properties. The orchestra will be composed of nine musicians under the leadership of Professor Gus Teets, which is a guarantee that it will be the very best.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Haverly's Minstrels gave an excellent performance to a large and appreciative audience 18. Baldwin-Melville co. opened for a week 22 with Bulls and Bears to S. R. O. and over two hundred turned away. Walter Baldwin is a Lima boy and the city is justly proud of him. Chattanooga Sept. 2.==ITEMS: Mrs. Walter S. Baldwin (Pearl Melville) will go to Denver, Col., 26 for the benefit of her health.—Agnes Leone Gamble when about to depart for Chicago recently left her pocketbook on the hotel desk. When she returned later it was missing.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): Holden Comedy co. 22-27, opened

with Dangers of a Great City to S. R. O. The Gutta Percha Girl, The Denver Express, Black Listed, A Barrel of Money, and vaudeville followed in the order named. Hi Henry's Minstrels 29.==ITEMS: The Grand Opera House will remain closed this season. John W. Beckwalter, the proprietor, claiming the house is unsafe.—Manager Bruner, of Black's, is now booking first-class attractions.

CANTON.—THE GRAND (M. C. Barber, manager): The house is being thoroughly renovated preparatory to the opening of the season. New scenery is being painted by S. Mosats, of the Euclid Avenue Opera House, Cleveland. The opening will occur in September, but Manager Barber has not decided on his opening attraction.==ITEM: The Elks are making great preparations for their Midsummer Carnival and Street Fair to be held Sept. 5-10. Some excellent attractions have been secured for the Midway and success is assured.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Dorman, managers): Huntley-Jackson Stock co. opened for a week 22 in The World to S. R. O. Co. above average. Dorothy Lewis will open the regular season 31 in Alone in Greater New York ==ITEMS: The Grand has been remodeled throughout during the past Summer, with entire new stage scenery and settings.—The Whitney Brothers returned 22 from a three weeks' engagement in the East.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Season opened 17 with Haverly's Minstrels; great show. Business was only fair owing to the heat. Fall of Santiago Sept. 1. The Pulse of Greater New York 5.==ITEM: Our shops and factories are all running full force. Every one has work, and the coming season bids fair to be a good one.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): A Booming Town Sept. 1. The Tornado 3.==ITEM: Happy Bob Robinson's Aggregation of Wonders (canvas) struck town 19. It was all that its name implies. The performances consisted of old farces and specialties. They stayed over an extra day.—The Opera House is nearly completed and is a beauty.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): House, which has been thoroughly renovated, opened 22 with Hi Henry's Minstrels. This favorite attraction with us was enthusiastically received by a packed house. The World 30.

GALION.—MANAGER OPERA HOUSE (Waldman and Bettig, managers): The Tommy Shearer co. is rehearsing at this house. Mr. Shearer has surrounded himself with a very clever co., who have all made many friends in this city.==CITY OPERA HOUSE (S. F. Riblet, manager): Dark.

EAST LIVERPOOL.—ITEM: L. Dura Ashbaugh and Jack Dunn, who have been spending their vacations at Spring Grove Camp Ground, returned to New York 20. Miss Ashbaugh will join the Viola Allen co.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Cleveland and Wilson's Minstrels opened the local season 23 to the capacity. The "old guard," consisting of George Wilson, Billy Emerson, E. M. Hall and others, received an ovation. The Girl from Paris Sept. 21.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): A full house greeted Haverly's Minstrels 15; performance fine. Billy Rice and Frank Cushman shared the honors. Regular season will open in September.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Darkest America opened 'our season 24; business fair; weather warm. Professor Boone, hypnotist, Sept. 7, 8.

LORAIN.—WAGNER OPERA HOUSE (H. S. Burrett, manager): Season opened 18 with Old Farmer Hopkins; good business; general satisfaction. The Flints 29-Sept. 3.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Side Tracked 16 to good business; performance delighted the gallery contingent. Hi Henry's Minstrels 23. Darkest America Sept. 2.

NAPOLEON.—OPERA HOUSE (J. L. Halter, manager): House will open for the season with the Holden Comedy co. 29-Sept. 3.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Season will open 26 with Primrose and Dockstader's Minstrels.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Macauley-Patton co. Sept. 12-17.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): Gorton's Minstrels Sept. 28. The Heart of Chicago Oct. 19. Under the Dome 26.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Sam Pitman's Comedy co. closed a week of good business 20 and made a good impression. A Boy Wanted to fair business 24. The play has been considerably improved since previous production, and the co. as a whole is superior. Louis Martinetti and Lillian Harper are bright and snappy in their roles and give the keynote to the rest of the cast; in fact, there isn't one without title to commendation. Devil's Auction 27. Darkest Russia 29. El Capitan Sept. 3. Elroy Stock co. 5-10. The Real Widow Brown 14. Cuban Relief concert 15. Natural Gas 17.==ITEM: The Grand shines resplendent in a new set of scenery. There is nothing of the old stock left from the proscenium arch to the blank at the back of the stage. The front of the house has shared in the general rejuvenation. Everything is as bright as the proverbial new pin. The scenery was painted by John Merry, of New York, at Mr. Appel's scenic studio in this city, where also were painted full scenic suites for the King Dramatic co., which organization is one of Manager Appel's many enterprises, of which I may mention the Academy of Music, Pottsville; Academy of Music, Lebanon; the Grand Opera House, Hazleton; the Carlisle Opera House, Carlisle, and the local house, in association with Dr. Markley. Following is a list of the principal employes of the Grand Opera House in this city: General agent, Charles J. Carpenter; stenographer, Cora Lautz; advertising agent, Arthur Morely; assistant, P. Dangerfield; musical director, Professor William Weber; chief usher, M. M. Hines; machinist, B. F. Diller; janitor, William Kurtz; door-keepers, Charles Hilton, W. L. Lewis, A. Warden; chief officer, J. B. Kautz; programme publisher, M. J. O'Toole. With few exceptions these gentlemen have been connected with the house for many years.==PAXTANG PARK (Harrisburg Traction Co., managers): Boston Stars, a co. of earnest workers, aided by the hot weather have been doing good business at this resort. They will remain 22-27.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): A Day and a Night 27. The Devil's Auction 31.==ACADEMY OF MUSIC (Reis and Burgunder, managers): The Girl I Left Behind Me 29-31. Darkest Russia Sept. 1-3.==ITEM: Managers Reis and Burgunder have made many improvements in the Lyceum and the Academy of Music, a new drop curtain and an entire new outfit of scenery being among the acquisitions of the former. Harvey R. Long will be the local manager of both houses. He will retain his former efficient corps of genial assistants.

LANCASTER.—FULTON OPERA HOUSE (Yeckar and Gleim, managers): Devil's Auction 26. Elroy Stock co. 29-Sept. 3.==CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): O'Hooligan's Wedding attracted large audiences 22-27. Specialties by Conroy and Edwards, George Dupree, Grace Tyson and Arnold Sisters were well received. John K. Trewetz's Vaudeville co. 29-Sept. 3.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Cameron co. 24 to poor house; co. fair. Broadway Burlesquers 29.==NEW MOUNTAIN CITY THEATRE (Edwin Young, manager): Will open Sept. 5 with London Vaudeville co.==ITEM: Edna Nankeville left 22 to join her father, Will Nankeville, in Human Hearts.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): After a thorough housecleaning the Park will open for the season with the Cameron co. Sept. 5-10. Manager Burckhalter has been working diligently through the Summer months booking attractions and sparing no pains to please his patrons during the season.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): Manager McLaughlin is having the theatre put in first-class condition and is making several needed alterations. This, together with the fact that the coal miners are starting to work full time, insures a good season.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Cameron co. 19 to fair audience; much applause. Devil's Auction 29.==VALLAMONT PARK: Royal Gipsy Band 22-27 to good business; excellet selections.

HAZLETON.—GRAND OPERA HOUSE (W. F. Landers, managers): A Boy Wanted opened our season 20 and gave a very satisfactory performance to good business. Darkest Russia 31.

NEW CASTLE.—ALLEN'S OPERA HOUSE (Wagner and Reis, manager): Curtis Stock co. in The Hunchback's Love opened the season 22 to good business.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Devil's Auction opened this house 22. Owing to the extremely hot weather there was only fair patronage. Excellent co.

READING.—CARSONIA PARK PAVILION (managed by the United Traction Co.): Russell's Comedians gave Clancy's Mishaps 22-27 to fair audiences.

PITTSTON.—MUSIC HALL (C. C. Eling, manager): A Boy Wanted 19; satisfactory performance; very good business. Regular season will open Sept. 9.

BRADFORD.—WAGNER OPERA HOUSE: (M. W. Wagner, manager): The Air Ship 20 opened season to fair house. Belle Archer 30.

COLUMBIA.—OPERA HOUSE: Season will open Sept. 6 with the Gorman Brothers in Mr. Beane from Boston.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Belle Archer 30.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Great Gotham Stock co. closed a very successful week here 20. A Hired Girl to a crowded house 22; performance satisfactory. A Guilty Mother 21, 25.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Regular season will open Sept. 10 with A Midnight Alarm.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Season will open 31 with Down in Dixie.==ITEM: Manager Charles W. Keogh, who will conduct the Academy as usual for his brother, expects a season of stronger but much fewer attractions than in preceding years. The majority of his bookings are of standard cos. and well-known stars.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): The Brinkley Opera co. closed the Summer opera season 17 with La Mascotte to a crowded house. Season of '98-'99 will be inaugurated by the appearance of Cleveland and Wilson's Minstrels 28. The Lyceum Theatre Stock co., now being selected by Colonel John Hopkins in Chicago, will be a permanent feature of this house for the coming season and will make its first appearance about Sept. 9.==AUDITORIUM (Benjamin M. Stainback, manager): This house, after a complete renovation, will open a preliminary season 25-27 with Richards and Pringle's Minstrels.

NASHVILLE.—GRAND OPERA HOUSE (Thomas J. Boyle, lessee; Wash Blackburn, manager): Richards, Pringle, Rusco and Holland's Minstrels opened season at this house 22-24 to big business and giving a first-class performance. Knobs o' Tennessee Sept. 6-8. The American Girl 17-19.==NEW MASONIC THEATRE (William A. Sheetz, business-manager): Punch Robertson will open house 29-Sept. 3.==THE VENDOME (William A. Sheetz, business-manager): Al. G. Field's Minstrels will open season Sept. 13, 14.==ITEM: Thomas J. Boyle, lessee of the Grand Opera House, left 2 for Chicago, where he goes to close deal with J. D. Hopkins for a stock co. to play at the New Lyceum Theatre, Memphis.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Preliminary season was opened by Punch Robertson co. 22 for a week. They were greeted with the biggest business ever accorded a repertoire co. here; audience pleased. Regular season will open 30 with Al. G. Field's Minstrels.==ITEM: Charles Aebli, a Knoxville boy, is business-manager of the Punch Robertson co.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Al. G. Field's Minstrels 31 will open the season.

TEXAS.

WACO.—AUDITORIUM (Jake Schwarz, manager): Jennie Calef co. 15-20 presented An American Princess, The Attorney at Law, and Uncle Josh to S. R. O. nightly. Performances well received.==ITEM: The improvements at the Grand are nearing completion.
W. V. LYONS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Preliminary season will open Sept. 5-10 with the Peters Comedy co. Cleveland and Wilson's Minstrels 7. Richards and Pringle's Minstrels 16. Knobs o' Tennessee 20. Regular season will open Oct. 1. Manager Greenwall has just returned from his Summer vacation.

UTAH.

SALT LAKE CITY.—LAGOON (H. W. Early, manager): Madame Pianka and her trained lions have drawn large crowds 10-17. They give a most clever performance.==ITEMS: The Salt Lake Theatre will open the season Sept. 15 and has a booking of nearly 150 nights.—Madame Pianka sold a lion cub to a Mr. Noble here for $250.—Great preparations are being made for the coming Eisteddfodd to be held in the Mormon Tabernacle. Professor Joseph Parry, the noted composer, has been engaged as adjudicator.—Paul Hammer, the well-known ticket seller and "all 'round" man of the Salt Lake Theatre, is now head clerk in the Kenyon Hotel, recently opened by Don H. Porter, formerly proprietor of the Templeton.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (H. L. Doyle, manager): Davne and Fanshaw Stock co. 22-27; business good. Side Tracked Sept. 13. San Francisco Minstrels 14, 15. El Capitan 19.==ITEM: The Dayne and Fanshaw co. opened their season as well as that of the house. Miss Dayne and Mr. Fanshaw were both very well received by the audiences. Their repertoire consisted of The Country Postmaster, A False Life, An American Beauty, Asa Jenkins, Two Jolly Bachelors, and The Little Cuban.

BURLINGTON.—HOWARD OPERA HOUSE (K. B. Walker, manager): Brosnahan-Jackson co. will open the house for a week 29 in Maine and Georgia. Side Tracked Sept. 7. Shore Acres 14. El Capitan 21.

BELLOWS FALLS.—OPERA HOUSE: Brosnahan-Jackson Comedy co. 11-13; full houses; everyone pleased. Plays presented: Maine and Georgia, Forgiven, and Only a Farmer's Daughter.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Al. G. Field's Minstrels opened the season 24 to an immense audience. They were pronounced by every one one of the best minstrel organizations that has ever visited this city.==ITEM: Charles W. Rex has succeeded Phil McNiven as treasurer at the Academy. Mr. Rex was treasurer of Barlow Brothers' Minstrels last season and has numerous friends in this city.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): Al. G. Field's Minstrels opened our season 19; entire satisfaction.==ITEMS: Manager Leterman has left for an outing at Atlantic City.—The prospect is exceedingly bright for a good season here and a fine list of attractions has been booked.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Al. G. Field's Minstrels opened season 18 to S. R. O.; excellent performance. Receipts $500. Fort Bliss Sept. 7.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Al. G. Field's Minstrels opened our season 20 to croded house; co. excellent. A Boy Wanted 31.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Al. G. Field's Minstrels opened this house 22; S. R. O.; performance first-class.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Field's Minstrels 23; S. R. O; performance excellent. A Boy Wanted 29.

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WASHINGTON.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Clay Clement 27.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Cleveland and Wilson's Minstrels 22 filled the house. A Booming Town Sept. 8, 9. Clara Thropp 12.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Broadway Burlesquers Sept. 1-3. Huntley-Jackson Stock co. 5-10.==ITEM: The Newsboys' Quintette joined Cleveland and Wilson's Minstrels here.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Side Tracked 20; fair business; poor performance. Warscope 25, 26. Darkest America Sept. 7. King Dramatic co. 19-17.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Ferris Comedians week of 15-20 in The Chorus Girl, Over the Garden Wall, Our German Friend, Rogues and Riches, and Greased Lightning drew and pleased large houses. A Milk White Flag 16 to a large audience; fine performance. John W. Dunne and Mary Marble were especially well received, as were also the new specialties and songs. The Heart of Chicago 31. Herrmann the Great co. Sept. 8. The Gay Matinee Girl 14. Salisbury Stock co. 20. At Gay Coney Island 26. Kellar 29.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): South Before the War 19; crowded house; performance good.==ITEM: The woodworkers' strike, that has been on here for ten weeks, has been settled and all factories are running full capacity. Business is good.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): A Night at the Circus amused and pleased a good audience 21. The Heart of Chicago 28. A True Kentuckian Sept. 5. Yon Yonson 10. Muldoon's Picnic 11.

LA CROSSE.—THEATRE (J. Strasilipka, manager): A Milk White Flag 17; good performace; large house. The Heart of Chicago 20; fair business. Way Down South 22; medium house.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): A Breezy Time 25. The Heart of Chicago Sept. 2. The Gay Matinee Girl 13. That Girl 14.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): South Before the War to fair business 21-23; co. first-class. A Night at the Circus 27.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Other People's Money 27.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): South Before the War 24.

CANADA.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): Murray and Mack opened this new house in Finnigan's 400 to a bumper house 22. The play is devoid of any plot, but introduces some very clever specialties. Charles Barry made a great hit. On the Suwanee River 29-Sept. 3.==GRAND OPERA HOUSE (O. B. Sheppard, manager): Ward and Vokes in The Governors two weeks 29-Sept. 10.==PRINCESS THEATRE (O. B. Sheppard, manager): Cummings Stock co. in Jane 29-Sept. 3.==AUDITORIUM THEATRE: This house will open 29, the shows consisting of light comedies and vaudeville.==LIEDERKRANZ THEATRE: The R. L. Milligan Stock co. will open Sept. 1, Uncle Joshua being the first bill. The Shamrock 5-10.==ITEMS: A benefit will be tendered Sept. 1 to Wilkes Stewart, the young local actor who rescued a young lady from drowning at the island recently. Some of the best talent in the city will be included in the bill, and Mr. Stewart is deserving of a packed house.

MONTREAL.—ACADEMY OF MUSIC (J. B. Sparrow, manager): De Wolf Hopper 29 in The Charlatan ==ITEM: The Theatre Francais Stock co. are all in town and are hard at work rehearsing Darkest Russia, which is to be the opening bill. The play, which gives a full chance for spectacular effect, will be produced with scenery painted for the occasion, and Stage-Manager Morton will leave nothing undone to make the production a success. It is the intention of the management to make several big scenic productions during the season.—The Queen's Theatre will open Sept 5 with What Happened to Jones. The co is under the management of W. H. Wright. Howard Hansel will again be seen in the role of Jones.

QUEBEC.—ACADEMY OF MUSIC (Charles Palmer, manager): Season will open Sept. 5 with the Charles Palmer Comic Opera co. Among the people engaged are Minnie Jarboe, Essie Barton, Frank Nelson, and Dan Young, who were all great favorites here last season and are sure of repeating their success. Besides the opera co. Mr. Palmer has some first-class bookings for the Academy of Music. He also has rented the Casino, which he is having renovated.

WINNIPEG.—THEATRE (C. P. Walker, manager): Gorton's Minstrels 19, 20 to good business; co. small, but first-class. Season will open with A Milk White Flag 24-25. The Heart of Chicago 26, 27. Under the Dome Sept. 2, 3. South Before the War 5-7. The Air Ship 9, 10.==GRAND OPERA HOUSE (W. H. Seach, manager): Dark.==ITEM: Manager Walker, of the Winnipeg, who has been in New York all Summer, returned 24.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Kelly and Mason in Who Is Who opened the season here 22 to good business. The farce went fairly well, but frequent and audible prompting gave evidence of insufficient rehearsal. It will likely be in first-class shape in a few days. Ward and Vokes 25. Metropolitan Opera co. 29-Sept. 10. Lost in Greater New York 12-17.

OTTAWA.—GRAND OPERA HOUSE (Joseph Frank, manager): Regular season will open with Who Is Who 26-27. Kentucky Troubadours 29-Sept. 3.==ITEMS: The war-graph, booked to appear at the Grand 15-24, was canceled by Manager Frank the second night, the operator being unable to get the machine in proper running order.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Miles Ideal Stock co. 15-22 presented Under the British Flag, New Mexico, Why Did He Do It, Fritz in America, At the Mercy of Crooks, Damon and Pythias, Michael Strogoff, and New York by Day. Co. is much stronger than last season.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Work on this pretty house is progressing rapidly. It will open early in September with the Bijou Comedy co., now playing an extended engagement at the Island, Toronto.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Joseph Greene co. opened for a week 22 in Held by the Enemy to a full house; excellent performance.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Clay Clement in The New Dominion 17; good performance; medium business.

ARENA.

FRANKFORT, IND.—Pawnee Bill's Wild West 18 gave two good performances to full tents. Wallace's Circus 22; attendance large; performance satisfactory.

SALT LAKE CITY, UTAH.—Norris Brothers' Dog and Pony Show 15-20 to remarkably good business. The best show of the kind that has visited us.

DULUTH, MINN.—Professor Gentry's Dog and Pony Show 17-19 to big business; splendid satisfaction.

DECATUR, ILL.—Pawnee Bill's Wild West pleased a large audience 13. Forepaugh and Sells Brothers' Circus Sept. 6.

MARION, IND.—Pawnee Bill's Wild West pitched its tents to a very large business 23. Kline's cinematographe, under canvas, 28-Sept. 3.

HOLTON, KAN.—Forepaugh and Sells Brothers' Circus 18 to a packed house.

PITTSTON, PA.—Welsh Brothers' Circus, No. 2, 24, 25; good business.

ARENA NOTES.

Pauline Lee Gorman, equestrienne with the Forepaugh-Sells shows, has written: "Permit me to correct a few misstatements in H. M. Bennett's MIRROR interview and to add a few facts. My father, H. C. Lee, Mr. Bennett's partner, died in Sydney, Australia, Sept. 18, 1885, and was not killed by Apaches. After Mr. Bennett's association with him, Mr. Lee had John Marshall for a partner and later Mr. Ryland, who died in Memphis. My mother, Jannett Anerian, came to California with her parents to join Mr. Ryland, and was married to Mr. Lee in 1856. She was an equestrienne, an apprentice of the Ashleys. My father was an apprentice of the Battys. My mother was lost at sea on the *Brother Jonathan* in 1865. My sister, Rosa Lee Onri, is now in vaudeville as one of the Sisters Onri."

Wilbur M. Roe will join Pawnee Bill's Wild West as arena announcer. Major Lillie tendered him the position through the show's treasurer, Major T. C. Howard. Thomas R. Perry has received, through Major Howard, an offer to assume charge of Car No. 1.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

Week 15 was distinguished by the revival of Trilby at the Columbia by the Frawley co. It was a well-balanced and interesting performance, and the play, which still exercises its fascination over the people, ran to full houses all the week. Theodore Roberts distinguished himself in the character of Svengali. He differed somewhat from Wilton Lackaye in his interpretation of the part, not so heavy and goblinish, nor so horrible in his make-up, but more of the creepy, snakish order. He was as good a Svengali as we have ever seen, although handicapped by a pair of melodramatic green tights. Karra Kenwyn made an excellent Trilby. Those who remembered her as the giggling widow in The New Dominion were surprised to see a beautiful, graceful and natural girl. Ignacio Martinetti appeared in his original character, Zou Zou, and was as vivacious, sparkling and funny as ever. Another original was Alfred Hickman, as Little Billee, the best thing this young actor has done since he has been with the Frawley co. Edward M. Bell played the Laird. He got his Scotch accent out of the books, but he was gentle and lovable in the part. Other characters acceptably sustained were Taffy, by John F. Burke; Madame Vinard, by Eleanor Carey; and Honorine, by Eva Dennison. On Probation follows 22. Karra Kenwyn will play Lady Frank Brooke.

Lohengrin held the boards at the Tivoli Opera House all the week. The business done was enormous. Unfortunately, Marie Brandis was unable to appear until Wednesday, owing to a cold, the result of an attempt to brave our treacherous climate in a shirt waist. When she did appear, she carried off the honors as Elsa, contrasting with her alternate, Anna Lichter, in her superior dramatic force. Fraulein Lichter continues to charm with her sweet, even voice. Mary Linck won golden opinions for her Ortrud. Rhys Thomas alternated with Zerni as Lohengrin, and both were liked. De Vries and Pruette took turns at Telramund, and the former was particularly strong, especially in the scene with Ortrud, where they plan the undoing of Elsa by making her suspicious of Lohengrin. Schuster and Wanrell carried off Henry I. well. Billy West is making giant strides in grand opera. His Royal Herald was remarkably good. Giaconda follows 22. Marie Brandis will take a rest, and Anna Lichter will alternate with Carrie Roma in the title-role.

It was a week of revivals at the Alcazar. Lewis Morrison and his co. gave Faust, The Master of Ceremonies, Frederick the Great, and Yorick's Love. Business good. Week 22 is the last of Morrison's engagement, and the star will make his first appearance as Shylock in The Merchant of Venice. Following the Morrison engagement the season of the new stock co. will begin, several members having already arrived.

At Morosco's Grand, the stock co. presented Work and Wages, a typical English melodrama in five acts. Max von Mitzel played Tom Wentworth, the juvenile lead, with efficient force. Landers Stevens earned hisses as Paul Radford, an inexcusable villain. The special engagement of H. G. Hockey and Marion Hockey for the parts of Ephraim Moses and Sally gave strength to the performance, despite the comparative insignificance of the roles. Other characters were well sustained by Maud Edna Hall, Lorena Atwood, Julia Blanc, H. Percy Weldon, Maurice Stewart, Fred Butler, and E. J. Holden. The Ordeal of Two Sisters follows, with Lorena Atwood and Jessie Shirley as the two sisters.

There will be a large and fashionable audience at the opening of the Baldwin, 22, when Henry Miller and his co. will appear in Heartsease. The theatre has been redecorated throughout, and is now by far the prettiest house in the city. Miller's co includes Arthur Elliott, Augustus Cook, Charles B. Welles, C. Leslie Allen, Earle Browne, George Heath, Harry Spear, James A. Leahy, George Lane, Mabel Bert, Margaret Dale, Laura Clement, and Ellen Mortimer.

The California will reopen in October. One of the early attractions will be Hogan's Alley.

Friedlander, Gottlob and Co. have signed a contract for the appearance of Nance O'Neil, supported by the McKee Rankin co., at the Columbia in the near future.

There is to be plenty of opera during the coming season, from all accounts. December brings us Madame de Vere-Sapio, with the International Opera co., and Melba, with a host of artists in her train, is promised for March. The Grand Opera House is to get the Diva.

Frawley did not get Lillian Lawrence, after all. The actress left for the East on Thursday, after a short visit to her mother.

May Buckley goes East at once to join John Drew's co.
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Mr. Eugene Spofford, the advance representative, deserves special mention for his work, and Howard & Doyle for the splendid production of Wm. Gillette's "Held by the Enemy."

Toledo Commercial, Aug. 26, 1898.

The Lorin J. Howard company scored a grand success in its opening performance of "Held by the Enemy," and if there was a doubt in any of the minds of the audience as to the capability of the actors, it was dispelled after the first act. The play is admirably suited to the times and its selection for the opening was a wise one on the part of Manager Burt. The characters are well cast and give a true conception to their different parts.

A dainty little love story is woven in, relieving the very exciting scenes, and, with a bit of comedy thrown in, makes the performance decidedly interesting and entertaining.

Mr. John P. Barrett as Colonel Chas. Prescott is the right man in the right place, and Miss Emelie Everett as Rachel McCreery does the part great credit. Mr. R. G. Williams has quite a difficult role as Lieutenant Gordon Hayne, but plays it to perfection.

Mr. Lorin J. Howard as Thomas Henry Bean, and Miss Nellie Florence as Susan McCreery give the bright and lively touches of comedy in a manner that brings them out as general favorites and places them as artists in their line.

The company is ably supported by the other members, one deserving more than passing notice being Miss Katherine P. Glenn, who takes the part of Euphemia McCreery, a maiden lady of the south, to perfection.

The play is given with fine realistic stage settings, especially in the third act, which shows the headquarters of General Stamburg, and the bombardment.

Toledo Blade, Aug. 26, 1898.

While the play ran quite smoothly for an opening night, those who waited until to-night will no doubt witness a much more finished performance. The company, with one or two exceptions, is remarkably good, and when they get over the nervousness attendant upon a "first night," the play will be most enjoyable.

Mr. Warren Ashley as Uncle Rufus made a minor character one of the most effective bits of character acting. His role was placed perfectly and acted with rare intelligence.

Mr. John P. Barrett was quiet and manly, and elicited the sympathy of the audience from the start. R. G. Williams is probably nursing a badly bruised arm this morning, where the premature curtain-drop spoiled his most effective entrance besides striking him. This, of course, will be remedied this evening. Mr Lorin J. Howard and Miss Nellie Florence supplied the comedy of the evening. Miss Florence is particularly bright and vivacious and graceful withal, and Mr. Howard proved adequate to his part. The remaining members of the cast are all more or less clever, and came in for their share of the applause.

Toledo Bee, Aug. 26, 1898.

The play succeeded in eliciting much applause from the Toledoans, who have so long enjoyed the reputation of being "cold." One of the most natural delineations of character was that produced by H. R. Atherton as Brigade Surgeon Fielding. Although it is rather a minor part, he made it a strong one, especially in the last two acts. Lorin J. Howard's interpretation of the role of the special war correspondent, while slightly exaggerated, was amusing and displayed the talent of the actor as a wit. He well illustrated the extreme "nerve" necessary for a man to have whose business it is to constantly force himself into other people's business. The repartee between him and Nellie Florence as Susan McCreery was at times especially bright, and was true to life, as the twitting of each other on the Northern and Southern provincialisms, such as "I reckon" and "I guess," is something almost bound to take place upon the meeting of representatives of the North and South.

Toledo Evening News, Aug. 26, 1898.

Long before the orchestra struck up the opening overture, the spacious theatre was filled from pit to dome. Society turned out en masse. The boxes were filled with handsome women and their gallant escorts, and the lower floor, the balcony and the gallery were seated to the extent of their capacity. Everybody was in good humor and enjoyable spirits, and it is doubtless that the Lorin J. Howard company never received a more enthusiastic ovation than was tendered them last evening.

The performance moved with artistic smoothness and nicety, and when one takes into consideration that it is the opening of the season as well as the new house, it is remarkable that the performances should not be marred by trifling hitches. The play is something of a departure from the stereotyped war play. There is, of course, the booming of the property cannon, with its accompaniment of musketry, the rushing of orderlies the scenes in the officers' headquarters, and other incidents of war, but those things are floating on the high tide of popularity at this era, and it was decidedly catchy. The action is lively, the story is natural and a pleasing vein of romance is weaved through the plot.

Lorin J. Howard, as the correspondent, scored the first honors, of course, but all of the members of the cast are fully up to the standard of the company. The play is well staged and some handsome costumes are worn.

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[Signed] J. A. CRABTREE.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A Day and a Night: New York city Aug. 28—indefinite.

A Female Drummer (Blaney and Vance, mgrs.; Charles A. Bugbee, representative): Boston, Mass., 27—indefinite.

A Grip of Steel (W. J. Fielding, mgr.): Boston, Mass., Sept. 5-10, Brooklyn, N. Y., 12-17.

A Guilty Mother (Direction James H. Wallick; Ed Coombe, agt.): Fall River, Mass., Aug. 29-31, Pawtucket, R. I., Sept 1-3, Worcester, Mass., 5-10.

A High Born Lady (Billy S. Clifford, mgr.): Red Bank, N. J., Sept. 8, Elizabeth 9, Plainfield 10, Providence, R. I., 12-17.

A Hired Girl (Southern; Blaney and Vance, mgrs.; Hollis E. Cooley, representative): Syracuse, N. Y., Aug. 29-31, Rochester Sept. 1-3, Pittsburg, Pa., 5-10.

A Hired Girl (Eastern; Blaney and Vance, mgrs.; John M Cook, representative): Dover, N. H., Aug. 30, Manchester 31, Nashua Sept. 1, Lowell, Mass., 2, Lynn 3.

A Jolly Irishman: Middletown, N. Y., Sept 1, Port Jervis 2, Honesdale, Pa., 3, Scranton 5-7, Wilkes-Barre 8-10, Elizabeth, N. J., 12, Boonton 13, Dover 14, Hoboken 15-17.

A Milk White Flag (Dunne and Ryley, mgrs.): Butte, Mont., 28-3.

A Stranger in New York: New York city Aug. 29-Sept. 3.

A Sure Cure (Harry Doel Parker, mgr.): Hoboken, N. J., Sept 1-3, Brooklyn, N. Y., 5-17.

A True Kentuckian (B. B. Morse, mgr.): Pullman, Ill., Sept. 1, Joliet 2, Elgin 3, Kenosha, Wis., 4, Racine 5, Wabasha 6, Whitewater 7, Beloit 8, Watertown 9, Portage 10.

Adams, Maud: Troy, N. Y., Sept. 5, 6.

Alcazar Stock (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

America's Dramatic Sensation (Miller and Steel, mgrs.): Willimantic, Conn., Sept. 5-10, New Britain 12-17.

Baldwin-Melville (Walter J. Baldwin, mgr.): Lafayette, Ind., Aug. 29-Sept. 3, Marion 5-10, Kenton, O., 12-17.

Bennett-Moulton (Earl Burgess, mgr.): Woonsocket, R. I., Sept 5-10, Fitchburg, Mass., 12-17.

Brosnahan-Jackson Comedy: Burlington, Vt., Aug. 29-Sept. 3, North Adams, Mass., 5-10, Oneonta, N. Y., 12-17.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug 9—indefinite.

Chanfrau, Henry (Jess D Barnes, mgr.): Philadelphia, Pa., Sept. 5-10, Albany, N. Y., 12-14, North Adams, Mass., 15, 16, Saratoga 17.

Chase-Lister: Grinnell, Iowa, Aug. 29-Sept. 3, Newton 5-10, Belle Plaine 12-17.

Chattanooga (Western; W. G. Cogswell, mgr.; James H. Love, agent): Cedar Rapids Iowa, Aug. 30, Tipton 31, Belvidere Sept. 1, 2, Rochelle, Ill., 3, Dixon 5, Kewanee 6, Ottumwa, Iowa, 7, Oskaloosa 8, Des Moines 9, 10, Sioux City 12, Sioux Falls, S. Dak., 13, Cherokee, Iowa, 14, Marshalltown 15, Waterloo 16, Estherville 17.

Chattanooga (Eastern; J. Simms, mgr; George Irish, agent): Toledo, O., Sept 1-3, Fostoria 5, Tiffin 6, Lima 7, Ft. Wayne, Ind., 8, Adrian, Mich., 9, Monroe 10, Detroit 11-17.

Coleman's Comedians: Penetang, Ont., Aug. 29-Sept 3, Orillia 5-10.

Columbus Theatre Stock: New York city Aug. 22—indefinite.

Coon Hollow (George B. Gaston, mgr.): St. Louis, Mo., Aug. 29-Sept. 3, Quincy, Ill., 5, Hannibal, Mo., 6, Springfield, Ill., 7, Bloomington 8, Kewanee 9, Streator 10, Chicago 11-24.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Hartford, Conn., Aug. 29-Sept. 3, Waterbury 5-10, Pittsfield, Mass., 12-17.

Corse Payton Comedy (E. M. Gotthold, mgr.): Wilmington, Del., Aug 29-Sept. 3, Bridgeport, Conn., 5-10, Springfield, Mass., 12-24.

Courtnay Morgan: Standish, Mich., Aug. 29-Sept 3.

Curtis Stock (Harry F Curtis, mgr.): Johnstown, Pa., Aug 29-Sept 3, Altoona 5-10.

Darkest Russia (Edwin C. Jepson, manager): Paterson, N. J., Aug. 29, Pottsville, Pa., 30, Hazleton 31, Scranton Sept 1-3, Wilkes-Barre 4-6.

Dayne and Farnham Stock (Will M. Cressy, manager: St. Albans, Vt., Aug. 29-Sept. 3, Burlington 5-10.

Donnelly Stock: New York Aug 27—indefinite.

Devil's Island: New York Aug. 29—indefinite.

Elroy Stock: Lancaster, Pa., 29-Sept. 3, Harrisburg 5-10, Reading 12-17.

FERRIS COMEDIANS (Dick Ferris, mgr.): Decatur, Ill., Aug 22-27, Dubuque, Ia., 29-Sept. 3.

Fiendish's 400: Toronto, Can., Aug. 22-27, Toledo, O., 29-31, Findlay Sept. 1, Kenton 2, Fostoria 3, Detroit, Mich., 4-10.

Frawley: San Francisco, Cal., June 13—indefinite.

Gillette, William: New York, Aug 29—indefinite.

Going to the Races (W. E. Flack, mgr.): Bridgeport Conn., Aug. 30, Yonkers, N. Y., 31, Poughkeepsie Sept 1, Utica 2, Amsterdam 3.

Grant's Comedy (Horace Grant, mgr.): Fulton 29-31.

Great Gotham Stock: Fall River, Mass., Aug 29-Sept 3, Albany, N. Y., 5-10, Bridgeport, Conn., 12-17.

Hart-Hall Stock: Biddeford, Me., Aug. 29 Sept. 3, Portland 5-10.

Hennelein's Ideals (John A. Himmelein, mgr.): Chillicothe, O., Sept. 5-10, Parkersburg, W. Va., 12-17.

Herndon, Agnes (Harry E. Mittenthaly, mgr.): Pottsville, Pa., Sept. 5-10.

Holman, Jennie (Otto H. Krause, mgr.): La Plata, Mo., 29-Sept. 3.

Howard, Lorin J.: Cincinnati, O., Aug. 29-Sept. 3, Evansville, Ind., 4, Washington 5, Columbus 6, Bedford 7, Richmond 8, 9, Madison 10.

How Hopper Was Side Tracked (Jule Walters, mgr.: Louisville, Ky., Aug. 29-Sept. 3, Cincinnati, O., 4-10.

Human Hearts (W. E. Nankeville, mgr.): Alexandria, Ind., Sept. 2, Anderson 3, Columbus, O., 5-7, Indianapolis, Ind., 8-10.

John Martin's Secret (John D. Calder, mgr.): New York Sept. 19-24.

Kelly and Mason (Geo. H. Nicolai, mgr.): Montreal, Ont., Aug. 29-Sept. 3, Toronto 5-10, Detroit, Mich., 11-17.

Kennedy Players (P. R. Loveland, mgr.): Binghamton, N. Y., Aug 29-Sept. 3.

Kidd, Charles: Orange, Va., Aug. 29 Sept. 3, Hinton, W. Va., 5-9.

Klint-Heard (Sol Brannig, mgr.): Galveston, Tex., Aug 28-Sept 4, Houston 5-10.

Knobs o' Tennessee (James H. Brown, mgr.; Charles B. Pierson, agent): Murphysboro, Ill., Aug. 31, Alton Sept. 1, 2, Paducah, Ky., 3, Nashville, Tenn., 5-7, Memphis 8-10, Little Rock, Ark., 12, Hot Springs 13, Marshall, Tex., 14, Paris 15, Sherman 16, Denison 17.

La Tosca: New York city Sept 3—indefinite.

Lewis, Dorothy (W. O. Edmunds, mgr.): Greenville, O., Aug. 31, Dayton Sept. 1-3, Richmond, Ind., 5.

Love's Stock (M. H. Barriman, bus.-mgr.): Kankakee, Ill.—indefinite.

McAuliffe, Jane H. Fletcher Barvey, mgr.): Waterville, Me., Aug 29-Sept. 3, Waltham, Mass., 5-10, Milford 12-17.

Macauley and Patton: Wapakoneta, O., Sept. 5-10, Elyria 12-17.

Marks Bros. No. 2: Perth, Ont., Sept. 5-17.

Mathews and Bulger (Dunne and Ryley, mgrs.): Milwaukee Wis., Aug 28-Sept 3, St. Paul, Minn., 4-10, Minneapolis 11-17.

McCullom Stock: Cape Cottage, Me.—indefinite.

McSorley's Twins (W. B. McCallum, mgr.): Canandaigua, N. Y., Sept. 1, Rome 2, Fishkill 3, New York city 5-10.

Miles Ideal Stock F. C. Miles mgr.): Fredericton, N. B. Aug. 29-Sept. 3, St. Johns 5-10.

MURRAY AND MACK Finnegan's Ball; Joe W. Spear, mgr.): St. Paul, Minn., Aug. 28-Sept. 3, Minneapolis 4-10.

Myers-Layburne (Will H. Myers, mgr.): Ellwood City, Pa., Aug 29-Sept 3.

Nance O'Neil: Cincinnati, O., Sept. 5, San Francisco, Cal., 19—indefinite.

NEILL COMPANY: Minneapolis, Minn., Aug. 21—indefinite.

New York Stock: Winfield, Ia., Aug 29-Sept 3.

On the Suwanee River Geo H. Nicolai, mgr.): Toronto, Can., Aug 29-Sept. 3, Montreal 5-10.

Old Farmer Hopkins (Frank S. Davidson, mgr.): Ada, O., Aug. 30, Wapakoneta 31, Fort Recovery Sept. 1, Rockford 2, Ansonia 3, Arcanum 5, New Castle 6, Tippecanoe city 7.

ON THE WABASH (Edward C. White, mgr.): Jersey City, N. J., Sept. 4-10, Columbus, O., 12-14, Dayton 15-17.

Pacheco Comedy (Horace Wall, mgr.): San Francisco, Cal., Sept. 3-Oct. 1.

Parkinson-Roth (F. P. Munnelli, mgr.): Richmond, Ind., Aug. 29-Sept. 3.

Pudd'nhead Wilson: Boston, Mass., Aug. 22-Sept. 3.

Redmund Dramatic (Ed Redmund, mgr.): Beatrice, Neb., Aug. 29-Sept. 3, Grand Island 5-10, Broken Bow 12-17.

Remember the Maine (Eastern; John Whitely, mgr.; Ben Giroux, agent): Chicago, Ill., Sept. 11-Oct. 1.

Remember the Maine (Western; Charles H. Haystead, mgr.; Frank Hopkins, agent): Peoria, Ill., Sept. 18-20.

Rentfrow's Pathfinders: Franklin, Ind., Aug. 29-Sept 3.

Robinson-De Vyne (Robinson and Langdon, mgrs.): Grayling, Mich., Aug. 29-31, West Branch Sept. 1-3.

Robson, Stuart (D. V. Arthur, mgr.): New York city Sept. 1—indefinite.

Ruble-Kreyer Theatre: Muscogee, I. T., Aug. 29-Sept. 3, Ft. Smith, Ark., 5-10.

SALISBURY STOCK: Milwaukee, Wis., May 23—indefinite.

Shore Acres (Wm. B. Gross, mgr.): North Adams, Mass., Aug. 29, Saratoga, N. Y., 30, Mt. Vernon 31, Stamford, Conn., Sept 1, South Norwalk 2, Derby 3, Waterbury 5, Winsted 6, Westfield, Mass., 7.

Side Tracked (Elmer J. Walters, mgr.): New Castle, Ind., Sept. 1, Anderson 2, Marion 3, Fort Wayne 5, Decatur 6, Huntington 7, Kokomo 8, Elwood 9.

Sothern, E. H.: New York city Aug. 29—indefinite.

South Before the War (Harry Martell, mgr.): Red Wing, Minn., Aug. 30, Owatonna 31, Faribault Sept. 1, St. Cloud 2, Little Falls 3, Winnipeg, Man., 6, 7, Neepawa 8, Portage La Prairie 9, Brandon 10.

Superba (Edwin Warner, bus. mgr.): Buffalo, N. Y., Sept. 5-10, Indianapolis, Ind., 12-17.

TENNESSEE'S PARDNER (Arthur C Alston, mgr.): Columbus, O., Aug. 29-Sept. 3, Marion 4, Delphos 6, National Military Home 7, Lebanon 8, Muncie, Ind., 9, Anderson 10, Indianapolis 12-17.

The Dawn of Freedom (Paul Gilmore; Hubert Sackett, mgr.): Allentown, Pa., Sept. 1, Easton 2, Brooklyn, N. Y., 3-10 Baltimore, Md., 12-17.

The Dazzler (John T. Cosgrove, mgr.): Hartford, Conn., Aug 29-31, Holyoke, Mass., Sept. 1-3, Nashua, N. H., 5, Dover 6, 7, Lewiston, Me., 8, 10.

The Electrician (Blaney and Vance, mgrs; H. H. Winchell, representative: Boston, Mass., Aug. 29-Sept 3, Manchester, N. H., 5, 6, Portland, Me., 7, 8, Lowell, Mass., 9, 10, Washington, D. C., 12-17.

The French Maid (Evans and Mann, mgrs.): New York city Sept 3—indefinite.

The Gay Matinee Girl (Edwin P. Hilton, mgr.): Green Bay, Wis., Aug. 30, Marinette 31, Menominee, Mich., Sept 1, Escanaba 2, Ishpeming 3, Calumet 5, Houghton 6, Marquette 7, Sault Ste Marie 8, Manistique 9, Rhinelander, Wis., 0

The Gibneys (Jack Hoeffler, mgr.): Champaign, Ill., Aug. 29-Sept. 3, Auburn, Ind., 5-10.

The Heart of Chicago Eastern: Ed. W. Rowland, mgr; Edwin Clifford, agent: Janesville, Wis., Aug. 30, Madison 31, Baraboo Sept. 1, Portage 2, Fond-du-Lac 3, Manitowoc 4, Oshkosh 5, Appleton 6, Oconto 7, Sturgeon Bay 8, Menominee, Mich., 9 Escanaba 10, Marquette 12, Houghton 13, Calumet 14, Ishpeming 15, Green Bay, Wis., 16, Hertigo 17.

The Heart of Chicago Western; John S Hogan, mgr.; W. C. Justice, agent): Fargo, N. Dak., Aug 30, Jamestown 31, Billings, Mont., Sept. 1, Livingston 2, Bozeman 3, Butte 4-7, Anaconda 8, Helena 9, Great Falls 10, Hamilton 12, Missoula 13, Wallace, Idaho, 14, Colfax, Wash., 16.

The Lost Paradise (Harrison J Wolfe, mgr.): Saratoga, N. Y., Sept. 3, Schenectady 5, Amsterdam 6, Hamilton 7, Syracuse 8-10, New York city 12-17.

The Maine Avenged (Hamilton Harris, mgr.): New York city Aug 29-Sept 3, Fall River, Mass., 5, Newport, R. I., 6, New Britain, Conn., 7, Hoboken, N. J., 8-10.

The Marquis of Michigan (Sam Bernard; E. Rosenbaum, mgr.): Newark, N. J., Aug. 29-Sept 3, Buffalo, N. Y., 5-10

The Nancy Hanks: Bangor, Me., Aug. 29-31, Lewiston Sept. 1, Portland 2, 3.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): New York city Aug 15-Sept. 24.

The Pursuer (Ferris Hartman; George Bowles, mgr.): Cleveland, O., Sept. 5-10, Toledo 12, 13, Port Huron, Mich., 14, St. Thomas, Ont., 15, Hamilton 16, 17.

The Span of Life (William Calder, mgr.): Philadelphia, Pa., Sept. 5-10, Binghamton, N. Y., 12-14, Syracuse 15-17.

The Spooners (B. S. Spooner, mgr.): Corning, N. Y., Aug. 29-Sept. 3, Williamsport 5-10, Carbondale 12-17.

The Sunshine of Paradise Alley (Louis Miller, mgr.): Camden, Me., Aug. 30, Belfast 31, Bangor Sept. 1-5, Gardiner 6, Bath 7, Portland 9, 10, Biddeford 12, Dover, N. H., 13, Leconia 14, Concord 15, Manchester 16, Haverhill, Mass., 17.

Tommy Shearer: Ashland, O., Aug. 29-Sept. 3, Shelby 5-10, Warren 12-17.

Turner Stock: Toledo, O., indefinite.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Boston, Mass., Aug. 27-Sept. 3, Lowell 5-7, Lawrence 9, 10, Manchester, N. H., 12, 13, Nashua 14, Haverhill, Mass., 15, Lynn 16, 17.

Uncle Josh Spruceby: Detroit, Mich., Aug. 29-Sept. 3, Lima, O., 5, Findlay 6, North Baltimore 7, Toledo 8-10

Uncle Tom's Cabin (Al. W. Martin, mgr.): Indianapolis, Ind., Aug. 29-Sept. 3, Louisville, Ky., 4-10, Cincinnati, O., 11-17

Under the Dome (Eastern; Martin Golden, mgr; Harry Pierce, agent): Buffalo, N. Y., Aug. 29-Sept. 3, Auburn 5, Ottawa, Can., 8-10, Montreal 12-17

Under the Dome (Western; Frederick Kimball, mgr.; W. C. Justice, agent): Wahpeton, N. Dak., Aug. 30, Fergus Falls, Minn., 31, Crookston Sept. 1, Winnepeg, Can., 2, 3, Grand Forks, N. Dak., 5, Fargo 6, Jamestown 7, Billings, Mont., 8, Livingston 9, Bozeman 10, Butte 11-14, Anaconda 15, Helena 16, Great Falls 17.

Waite's Stock (Harry Yeager, mgr.): Springfield, Mass., Aug 29-Sept. 3, Brockton 5-10, Taunton 12-17.

Ward and Vokes (E. D. Stair, mgr.): Toronto, Ont., Aug. 29-Sept. 10.

Weideman's Comedians (Willis Bass, mgr.): Milan, Mo., Aug. 29-Sept. 3, Harrisonville 5-11, Rich Hill 12-18.

What Happened to Jones (Broadhurst Brothers, mgrs.): Brooklyn, N. Y., Aug 29-Sept 3.

What Happened to Jones (Canadian): Montreal, Can., Sept. 5-10, Ottawa 12-13.

When London Sleeps: Pittsburg, Pa., Aug 29-Sept. 3, New York city 5-10.

Why Smith Left Home (Broadhurst Bros., mgrs.): Chicago, Ill., Aug 29-Sept. 3, St. Louis, Mo., 5-10.

Wilson, Frederick H.: Penn Yan, N. Y., Aug. 29-Sept 3.

Woodward Theatre: Omaha, Neb., Feb. 21—indefinite.

OPERA AND EXTRAVAGANZA.

BLACK PATTI'S TROUBADOURS (Voelkel and Nolan, mgrs.): Troy, N. Y., Aug. 29-31, Syracuse Sept. 1-3, Lyons 5, Geneva 6, Penn Yan 7, Canandaigua 8, Utica 9, 10, Montreal, Can., 11-17.

Boston Lyric Opera: Cincinnati, O., June 19—indefinite.

Brinkley Opera: (W. J and Robert Brinkley, mgrs.): Augusta, Ga., Aug 29-Sept. 3, Cincinnati, O., 5-10.

Darkest America (John W. Vogel, mgr.): Dayton, O., Aug 29-31, Circleville Sept. 1, Chillicothe 2, Portsmouth 3, Ironton 4, Charleston, W. Va., 6.

Herbert, Victor: Manhattan Beach, N. Y., June 27—indefinite.

Kane Opera (No. 1): York, Pa.—indefinite.

Lawson Opera (S. B. Patterson, mgr.): Michigan City, Ind., Sept. 5, Dowagiac, Mich., 6, Elkhart, Ind., 7, Goshen 8, Warsaw 9, Alexandria 10, Marion 12, 13, Bluffton 14, Decatur 15, Huntington 16, Duluth 17.

The Bostonians (Frank L. Perley, mgr.): Manhatan Beach, N. Y., Aug. 22-Sept. 3.

Waite's Comic Opera (F. G. Harrison, mgr.): Brockton, Mass., Aug. 29-Sept. 3.

VARIETY.

American Burlesques (Bryant and Watson, mgrs.): Louisville, Ky., Aug. 29-Sept. 3, St. Louis, Mo., 4-10, Pittsburg, Pa., 12-17.

Bowery Burlesquers (Hurtig and Seamon, mgrs.): New York city Aug. 29-Sept. 3.

Fulgora's Star Specialty Co: St. Louis, Mo., Sept. 4-10, Chicago, Ill., 11-17

Gay Morning Glories: Chicago, Ill., Aug. 29-Sept. 3, Indianapolis, Ind., 5-10.

Isham's Octoroons (John W. Isham, mgr.): New York city Aug. 29-Sept 3.

London Gaiety Girls: New York city Aug. 29-Sept. 2.

Metropolitan Burlesquers: Brooklyn, N. Y., Aug. 29-Sept. 3.

Rolber and Crane Bros.' Vaudevilles: Paterson, N. J., Sept. 5-10, Troy, N. Y., 12-14, Albany 15-17.

Rose Sydell's London Belles (Joe H. Barnes, mgr.): Scranton, Pa., Aug. 29-Sept. 3, Newark, N. J., 5-10.

Semon's Extravaganza (Harry W. Semon, mgr.): Indianapolis, Ind., Aug. 29-Sept. 3, Grand Rapids, Mich., 4-9, Detroit, Mich., 11-17.

Sporty Widows: Philadelphia, Pa., Aug. 29-Sept 3, New York city 5-10.

Sullivan, John L. (W. H. Sherwood, mgr.): Newark, N. J., Aug. 29-Sept. 3, Philadelphia, Pa., 5-10.

MINSTRELS.

Cleveland and Wilson's Pine Bluff, Ark., Aug 30, Little Rock 31, Hot Springs Sept. 1, Shreveport, La., 2, Paris, Tex., 3, Denison 5, Dallas 6, Fort Worth 7, Corsicana 8, Waco 9, Austin 10, San Antonio 11, 12, Houston 13, Galveston 14.

Deising's: Paterson, N. J., Aug. 29-31, Boonton, Sept. 1, Dover 2, Orange 3, Poughkeepsie, N. Y., 7, 8.

Field's: Knoxville, Tenn., Aug. 30, Chattanooga 31, Lexington Ky., Sept. 1, 2, Indianapolis, Ind., Sept. 5, Terre Haute 6, Evansville 7, Owensboro, Ky., 8, Louisville 9, 10.

Gaton's (Charles H. Larkin, mgr.): Bozeman, Mont. Sept. 1 Marysville 2, Helena 3, Great Falls 5, Deer Lodge 6, Butte 8-10, Anaconda 12, 13, Hamilton 14, Missoula 15, Spokane 17.

Haverly's (J. H. Haverly, mgr.): Chicago, Ill., Aug. 29 Sept. 3, Milwaukee, Wis., 4-10.

Hi Henry's: Cincinnati, O., Sept. 5-10

Primrose and Dockstader's (J. H. Decker, mgr.): Detroit, Mich., Aug. 29-Sept. 3.

Richards, Pringle, Rusco and Holland's: Jackson, Tenn., Aug 30, Fulton, Ky., 31, Union City, Tenn., Sept. 1, Tyrosburg 2, Covington, Ky., 3, Jonesboro, Ark., 5, Newport 6, Little Rock 7, Hot Springs 8, Clarksville, Tex., 9, Paris 10, Sherman 12, Denison 13, Greenville 14, Dallas 15, Ft. Worth 16, Cleburne 17.

Scott's (W. A. Junker, mgr.): Cherokee, Ia., Aug. 31, Le Mars Sept. 1, Sioux City 2, Missouri Valley 3, Fremont, Neb., 5, Grand Island 7, Kearney 8.

MISCELLANEOUS.

Bellstedt Concert Band: New Orleans—indefinite

Brooke Chicago Marine Band (Howard Pew, mgr.): Philadelphia, Pa., May 29—indefinite.

B. E. Raven's Band: Brighton Beach, N. Y.—indefinite.

Cameron Co. (Charles Lee Noir, mgr.): Dubois, Pa., Aug 29, Johnsonburg 31, Sheffield Sept 1, Titusville 5, Corry 6.

Coyle Museum: Omaha, Neb., June 27—indefinite.

Sousa's Band: Exposition, Pittsburgh, Pa., Sept. 7-13, Exposition, St. Louis, Mo., 14-22.

CIRCUSES.

Barnum and Bailey: Hastings, Eng., Aug. 30, 31, Folkestone Sept 1, Chatham 2, Croydon 3.

Forepaugh and Sells Bros. Paltonsburg, Mo., Aug 30, Salisbury 31, Kirksville Sept. 1, Quincy, Ill., 2, Mt. Sterling 3.

Main, Walter L.: Lindsay, Ont., Aug 30, Port Hope 31, Belleville Sept 1, Kingston 2, Brockville 3.

Pawnee Bill's Wild West: Niles, Mich., 29, Battle Creek 30, Albion 31, Ypsilanti Sept. 1, Jackson 2, Owosso 3, Bay City 5, Lapeer 6, Port Huron 7, Mt. Clemens 8, Pontiac 9, Lansing 10, Coldwater 12.

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

What Happens in Londontown—Death of Mrs. Terriss—New Melodramas.

(Special Correspondence of The Mirror.)

LONDON, Aug. 13.

The all-conquering American invader was, this week, observed to be invading even good old Margate, the generally crowded holiday haunt on the Kentish coast, between seventy

MARGARET RADCLIFFE.

and eighty miles from this metropolis. It was on Monday that I found the A. I. most busily engaged in this Kentish invasion, and the reason of this thusness was the production for the first time in the English provinces of your merry play, The Belle of New York, as enacted by one of George Musgrove's two new "Belle" touring companies.

This popular mixture was taken as before—that is to say, with laughter all the way through, sandwiched with vociferous demands for encores not only from the few representatives of your nation present but also from the whole of the British natives in front, an audience which made up a hundred and fifty pound house, a remarkable "return" for a theatre of this size. Although all the players were British born and thus could not be expected to impart that "atmosphere" which the American company bestows upon the play, every line, situation and song told, and for my own part I did not regret paying a special visit again to The Belle of New York. The chief scorers among the players were Foster Courtenay as Ichabod Bronson, the part at first played in London by Dan Daly and subsequently by Harry Davenport; Leonard Calvert as Pumpernick; Tom Tindall as Kenneth Mugg; Cecil Burt as "Doc" Snifkins; Rosie St. George as the comic opera queen; Violet Leslie as Fifi, and May Polard in sweet Edna May's part, the Salvation lassie. Musgrove's other "Belle" company starts at Dublin next Monday week.

The other principal American items to chronicle at this present are that Gustave Kerker, composer of the aforesaid play, is expected to arrive in London to-night, when I have arranged to see him touching the bringing of Yankee Doodle Dandy to this city; that Manager Brickwell, of the Garrick, has fixed up a tour of Sue and Too Much Johnson, to be played on alternate nights, starting on Sept. 12; that Amelia Stone, the clever soprano of A Stranger in New York, is not only scoring at our Alhambra but has just been engaged to play principal girl in the next big pantomime at Drury Lane; that W. W. Kelly was on Wednesday united in matrimony to Edith Cole, long the leading lady of his Royal Divorce company, and that the firm of Hardie, Von Leer and Gordyn have just resumed touring with eight companies, three with Two Little Vagabonds, two with How London Lives, and one each with On the Frontier, The Dandy Fifth, which will have its London production at the Duke of York's on Tuesday, and A Brace of Partridges, to play which certain English actors sail for your city under convoy of Manager Albert Gilmer on Aug. 24.

The White Blackbird—the American-named English play which had a sort of rough production at the Grand, Croydon, last week—arrived duly this week in London proper—namely, at the Grand, Islington, with your popular comedian, Tom E. Murray, and our dancing serio, Lottie Collins, in the leading parts. This farce, by F. Bowyer and W. Sprange, like most musical mixtures, has so little story that it reminds one of those concoctions on your side wherein "the plot" stops at 8.15. Yet it is amusing withal and decidedly funny in spots. The White Blackbird is the name given to a party of singers, which party has lately received a recruit in the shape of a fugitive young swell who is presently followed by the usual stage detective, who, of course, always muddles all his clues and mixes up all his people. In this especial case he thinks his man is a much disguising actor named Larcom and often gives that quick-changing but otherwise worthy person grounds for great uneasiness. In this character Tom E. Murray, as I indicated last week, scores heavily all the time with song, dance and quip and crank. Some of these quips and cranks have been the property of Murray ever since he first came here, and doubtless long before; but he is evidently fain to drop a few of them on as he goes along. For, sooth to say, the dialogue is not overwhelmingly full of witticisms. As to Lottie Collins, who plays a sort of circus queen, one hardly knows what to say; for it is apparent, to judge from the stupid libel action she brought a while ago against a journal which merely said that one of her songs was vulgar, that the fair Lottie objects to criticism, and I therefore must perforce refrain from further comment. If you ask me, I fancy Lottie is rather sorry for that silly action now, for, of course, most of the London journalists feel much as I feel in this matter. Another stupid example of action bringing was that of tragedian Edmund Tearle a few days ago, when he sued a Birmingham paper for slating his new "religious" drama, now called The Christian's Cross, but called formerly From Cross to Crown, and was awarded £40. Per contra, he had to publish in open court a series of "returns," not only with the above play, but with his long touring Shakespearean repertoire—figures which could not possibly do him any good with provincial managers. I must confess that I was sorry in this regard for Tearle, who is a worthy worker. Also, it must be said that the slating he complained of was certainly very severe, while the Lottie Collins business was merely—but, hold, enough!

I am sorry to have to record that, as I feared would be the case when I last mailed, poor Mrs. Terriss, the widow of Will Terriss, has just died. One can hardly, however, really grieve, for, what with the terrible blow of her husband's murder last Christmas and her own intense sufferings from a long illness, one should rather be glad that all her afflictions are over now. I remember the poor lady when she was a young and pretty actress at the Strand in the early seventies. I regret to learn at the moment of mailing that Charles Brookfield, the clever actor and author, is dying of consumption at Cowes, in the Isle of Wight. He was ever full of epigram as a writer and of humorous surprises as a character actor. His last work for the stage is the adaptation of The Merry Monarch, which is to be done at the Savoy ere long.

We are having several nerve-shunting sensation melodramas around our numerous suburban theatres. One of these thrillers is Dangerous Women, wherein one of the women indicated in the title has the undangerous heroine drugged, sealed up in a coffin and buried—when, lo! she is rescued by a dotty doctor, who fancies he has restored her to life. Another startler is The Ladder of Life, wherein one of the many sensations shows how the inconvenient victim of a bold bad villain's betrayal is placed under a mighty steam hammer to be scrunched to atoms, but is at the last moment rescued by three acrobats who break in through the skylight and hang on to each other, thus forming the Ladder of Life, if you please. I believe you've had one with the same name, but I know not whether with the same thrill.

In Search of a Father, adapted by Wallace Erskine and Adeline Stuart from the Parisian success, Le Papa de Françine, by V. de Cottens and P. Gavault, was produced for the first time near this metropolis at the County Theatre, Kensington, on Monday. It contains many amusing episodes and much pleasant music by Louis Varney, mixed up with certain defects which will doubtless yet be remedied when cutting sets in, and it wants cutting consumedly. Further details may perhaps be spared until the piece comes into London proper, which will probably be soon. The chief scorers among the actors were Erskine himself, who used to act a good deal at one time, but now runs many touring companies; Maitland Marler, always a handy comedian; Mabel Engleheart and the aforesaid co-adapter, Adeline Stuart. This search for a father has no connection with Japhet's, as set forth by the bold and breezy Captain Marryat.

Bilbury of Tilbury, a new musical comedy recently tried at Northampton, was brought to the West End—namely, to the Criterion—on Monday. I have already fully described this work. It is enough now, therefore, to say that the Criterionites took to it kindly.

There is a rumor afoot that when it becomes necessary to find a successor to A Greek Slave at Daly's, Manager George Edwardes may put on your De Koven and Smith's comic opera The Fencing Master. Meanwhile G. E. has settled for a new librettist to succeed "Owen Hall," otherwise James Davis, who has, since I mailed, epistolarily explained his reasons for severing himself from the Edwardes rule.

This week we are to see two new plays in town—namely, a musical comedy, called Naughty Rosina, at Brixton, and a melodrama, called The Luck of Life, at the Standard, Shoreditch, in the heart of the East End.

Olga Nethersole's rehearsals of The Termagant, at Her Majesty's, are going strong. A *Daily Mail* writer a day or so ago described Olga's method as "exotic and orchidaceous," which is distinctly precious.

As I am about to close this letter I learn that the title of Raleigh and Hamilton's new drama for Drury Lane will be The Great Ruby.

Herewith is a portrait of handsome Margaret Radcliffe, our sweet-voiced comic opera soprano, a picture of whose husband, Alec Romer, also in comic opera, went to you with last week's letter. As I intimated then, Mr. Romer and Miss Radcliffe may soon visit your side.

GAWAIN.

THEATRICALS IN PARIS.

M. Sarcey and Mlle. Guilbert—And Mlle. Guilbert's Salary—Other Gossip.

(Special Correspondence of The Mirror.)

PARIS, Aug. 1.

The dullness of the dog days here has been dispelled somewhat by the controversy between Francisque Sarcey, the famous critic, and Yvette Guilbert, which has been terse but acrimonious. This was the way the trouble arose:

M. Sarcey, having but few plays to criticise at present, and being therefore short on material for his weekly page in *Le Temps*, is compelled, perforce, to devote his pen to matters of less moment than those to which it is accustomed. Hence it was that he strayed into the Ambassadeurs one evening recently. It is said on good authority that "Uncle" Sarcey's dinner had not been served to his taste on that particular evening, and, in consequence, he was in a bit of a choleric humor, and viewed things with a rather caustic eye. Be that as it may, Mlle. Guilbert was singing at the Ambassadeurs, and M. Sarcey, who in times gone by had placed himself on record in her favor, found on this occasion much to displease him in her work. To such an extent were his feelings ruffled that he was moved to write forthwith a screed in which Mlle. Guilbert was pronounced inartistic and various other uncomplimentary things.

Yvette is possessed of a good stock of temper and no small share of wit, and upon perusal of her "uncle's" verbal chastisement she gave him a Roland (or several Rolands) for his Oliver, in the shape of interviews with herself in all the other journals, holding M. Sarcey up to ridicule, and using the deadly parallel on his past and present statements regarding her. The dispute afforded considerable amusement to the gossipers, and most of the laughter was at M. Sarcey's expense. Incidentally there was lots of advertising in it for Mlle. Guilbert.

M. Sarcey's remarks seem to have had no weight with Carl and Theodore Rosenfeld, any way, for these managers have engaged the diva of the *cafes-chantants* for a tour of Russia, Austria, Germany, and Roumania. There are to be one hundred performances given, for which, it is announced, Mlle. Guilbert is to be guaranteed £12,000 ($60,000), in addition to 45 per cent. of the net receipts! Do you believe it?

There is another theatrical dispute on, that the participants, Mlle. Medal, an actress at the Vaudeville, and M. Porel, manager of that theatre and husband of Mlle. Rejane, have taken to the courts for settlement. When the rehearsals of Zaza were in progress, Mlle. Medal absented herself from them, pleading illness, and backing her statement with a doctor's certificate. M. Porel considered that her absence could be traced quite clearly to a fit of anger, caused by dislike of the part assigned her, and ordered her to rehearse or be dismissed. Mlle. Medal stayed away, M. Porel canceled her contract, and is now suing for £200 as a forfeit for her non-appearance.

At the Cluny they have resurrected Un Prix Monthyon, a comedy that enjoyed popularity a decade ago, and is proving a good drawing card on its revival. It has a good deal of fun of the broad style to be expected in French comedies, and is not unsatisfactorily played.

Another revival is at the République, where Jacques L'Honneur, a melodrama of which Sazie and Grison are the authors, has made its reappearance. It has no extraordinary points of merit, but is pleasing the patrons of this house.

I understand that Madame Bernhardt has abandoned her intention of opening her season with Julie, and will be first seen in Medée, a tragedy that Catulle Mendes has written for her.

The examinations at the Conservatoire have been taking place of late, and various aspirants for the dramatic or operatic stage have been essaying to prove themselves worthy successors to Duse, Bernhardt, Calvé or De Reszke. Not caring, in this hot weather, to sit through the interminably long sessions, I can say but little regarding them. I am told that the average of merit is below that of former years.

Mlle. Flahaut and M. Hans, contralto and tenor respectively, made their debuts at the Opéra recently in Aïda. Both made good impressions and gave promise of better work in the future. M. Gibert, a tenor, who sang at the Opéra Comique some years ago, was seen for the first time on the stage of the Opéra July 22. His work was affected considerably by nervousness.

The revival of Cendrillon at the Porte St. Martin proved unsuccessful, and the play has been taken off. Le Tour du Monde will be put on some time in the near future.

At the Comédie Française new plays are being read daily. Torrent, by Maurice Dounay; La Derniere Etape, by De la Motte and Ballot, and Le Conscience de l'Enfant, by Gaston Devore, are among those that have received attention of late.

T. S. R.

NOTES OF THE ITALIAN STAGE.

Failure of The Blue Rose—Lillian Blauvelt's Success—D'Annunzio's Labors.

(Special Correspondence of The Mirror.)

ROME, August 10.

I do not think that Duse will ever appear in Anna Vivanti Chartres' The Blue Rose after its failure in Bologna, the Oxford and Harvard of Italy. The three first acts received some applause—but the last! It was hissed and groaned at in a manner almost unknown in Italy, where every boldness is allowed, if it be amusing and interesting.

In The Blue Rose, the authoress introduces to us the mystic flower of Eden—Happiness. The heroine, Leah, is an actress, and she is determined to get to the top of the tree—"honestly, if she can"—but she intends to get there. "There is only one happiness!" she cries in the first enthusiasm of her young heart for art; "glory, success, celebrity!" A friend, however, tells her that to succeed, a scandal of some sort is necessary, whereupon a young fellow, tired of life, because a woman has deceived him, says he will kill himself, and leaves a written note, that the traitress is Leah. The letter is dictated between them, as if it were a jest, but the young man is in earnest, and kills himself in earnest. This ends the first act.

In the second act we are in the villa of Count Gino, the young fellow who killed himself in the first act. His brother, Henry, has married Gino's betrothed, and, moreover, is in love with Leah, who is now on the pinnacle of fame—but not yet happy—for now she is yearning for love, the only happiness in life. And, when she discovers that Henry's wife is as faithless to him as she was to his brother, she urges him to fly with herself, and be happy together to the end of their lives. That is Act II.

In Act III., Leah and Henry are leading an ideal life in an ideal villa. But Leah is not yet happy; she still wants something which she has not got. So she leaves her lover to try a life of virtue. In Act IV. Leah is alone again, as in the first act; everything around her spells ruin. She is in despair, and, in her despair, she calls to Henry, who returns to her. But, perceiving that he no longer loves her, she kills herself on the same spot where Gino killed himself, and with the same revolver.

This is almost worse than D'Annunzio's "dreams," without their poetry and beauty of style and language. I have heard that most sanguine reports, avowing the prodigious success of The Blue Rose, were telegraphed to England and to France, and they came also, no doubt, to America. They must have been devised by some very optimistic friend of Mrs. Chartres, for there may be no two ways about the failure of the play.

All this reminds me that an Annunzian "dream" is in course of publication. This time it is an "afternoon dream." Gabriele d'Annunzio is certainly an indefatigable writer, if not always a pleasant one—and now, shut up in his country seat of Settiguarro, he leads a hermit's life, working from seven in the morning till noon, from two of the afternoon till seven of the evening, and from nine o'clock in the evening until midnight. He is now writing "Fire," a sequel to his "Virgins," and which will be published first in English, then in French, and, last of all, in Italian. It is expected to come out early in October, simultaneously in England and America. D'Annunzio is also writing a new play, Brother Sol, which is eagerly sought both in England and America. Putting him in the "Index" seems rather to have raised his financial value than otherwise. But I knew this a year ago, when an American publisher offered him $20,000 for a work before it was written. There is nothing like celebrity, be it good or bad.

Novelli, for instance, whose name was scarcely known out of Italy before his late success in Paris, is now engaged for London, Vienna, Berlin, St. Petersburg, and Cairo. We must not expect him in Rome, therefore, and I regret that New York is not among the cities mentioned for him to visit. Novelli and Zacconi are now in the first row of Italian actors. Novelli is more of an "all round" actor than Zacconi, but Zacconi has more of the tragedian's fire, and the stronger and darker the tints the more he revels in them. Strinberg has the very highest opinion of his genius, and says that, when he wrote To Damascus he had Zacconi in view for the protagonist, and the play is being now translated for him. Zacconi hopes to give it in Florence some time during September.

Muratori, a popular playwright of a bygone generation, who had given up all idea of ever writing for the stage again, has received $200 for a little one-act play, which he sent anonymously—more as a lark than anything—to the Turin Exhibition, where a concourse was open for one-act and other plays. Had he mentioned his name, it is more than probable that his play would not have been read. And now he comes out the winner with $200 to the good besides the royalties. The plot is the loves of two great artists for one girl, who chooses the one not chosen by her father. Time, the beginning of this century, with First Empire costumes and customs.

The number of plays sent to the committee amounted to 141, out of which were forty-nine comedies in three acts, twenty-one in four acts, and five in seven acts. There were also thirty-four dramas in three acts, nineteen in four acts, and again five in seven acts. Of tragedies there were only four. All these will be given in public during the Autumn, and the public will be requested to give its opinion on each.

A Givestra is the title of another play, to which has already been adjudged a prize. But the plot is too old fashioned to please the present generation of playgoers. A little dressmaker is in love with a young artisan, but a noble Count is in love with her, and her father sells her to him. She is taken to the Count's house by force. There she meets her real lover, who is repairing the gas, and who is just in time to save her from the Count, who nobly restores her to the poor lover's arms, and gives her a dowry in the bargain.

Irma, Victoria, Mediocrity, Misunderstood, and Redeemed are more novelties, but deserve only the mention of their names.

Bernardini, the popular author of The Blind Husband, has brought out another one-act play—Italians favor one-act plays. Duke Berini is the name of this new work. It is somewhat a study of religious controversies, Roman Catholics, Evangelists, Zolaites, and Dreyfusites, all speak out boldly what they think of each other. We may safely bet that this play will never be translated into French.

Another one-act play, by Augustus Novelli, is taken from the Painter Lippi's life. Lippi, it may be remembered, was engaged in painting a Madonna in the Convent of St. Marguerite, of Prato, and his model was a lovely novice of the convent. They fell in love with each other, of course, and finally the girl ran away with her lover. We really want another act to tell us how the two lived "forever afterward."

Here in Rome our chief novelties have been The Second Mrs. Tanqueray and Charley's Aunt. Fancy! We are longing to see the famous Spanish actress, Guerrero, said to be clever, young, and handsome. At all events, she will give us something quite new, at least for us, as Nina Boda, by Lopez, de Vega; El Vergonzoso en Padacio, by Terso de Molina, and Amor Salvaje, by Echegaray, which Novelli has also given in Turin, translated into Italian.

A new music composer, Perosi, has sprung up among us. He composes only oratorios, however, as "The Transfiguration," "The Resurrection of Lazarus," and "Judith and Holophernes." He is now writing an oratorio on Cain to words written by Giacosa, who is now in Venice with Perosi. This is, indeed, a novelty for Italy, whose composers of this sort have not been many.

Lillian Blauvelt has won all Rome by her magnificent singing. Upon the occasion of the last performance of Verdi's "Requiem," the Queen was so pleased with her that she was called to the Royal Box, and afterward received the Queen's picture signed "Margherita." The picture, moreover, was accompanied by a letter from the Queen. Miss Blauvelt was delighted with the present, as well she might have been. She has also every reason to be proud of her success wherever she has sung in Italy, especially in Rome, where the public is so very difficult to please, particularly when the artist is a foreigner.

S. P. Q. R.

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TELEGRAPHIC NEWS

CHICAGO.

Hall Records Promising Openings—Also Ingenious Soubrette Names—Newsy Notes.

(Special to The Mirror.)

CHICAGO, Aug. 29.

Every one of the local theatres is now open for the regular season excepting the Grand Opera House and the Schiller, and the prospects for the future are exceedingly bright. Manager Harry J. Powers opened Powers' New Theatre, formerly Hooley's, last Monday evening, the hottest night I have ever experienced in this old town, and in spite of the torridity the beautiful playhouse was jammed. Manager Powers had a dozen tall four-ply collars planted in the box-office, and every ten minutes he rushed in and changed one. He was called upon after the second act for a speech, and after that he put on the rest of the collars. Everyone was there to congratulate the popular young manager, even though the weather was what the late General Sherman declared war to be. You may gain some idea of the intensity of the heat when I tell you, in confidence, that Ted Marks so far forgot the proprieties as to wear a straw hat with evening dress. The Moth and the Flame has made a hit, and Mr. Kelcey and Miss Shannon are to be congratulated. The man who had the best part on the first night was the actor who committed suicide in the first act. He had a chance to get cool, as it was not a real death. This is the second and last week of the Fitch play, which has drawn large audiences. It will be followed by the Empire company in The Conquerors, Jessie Milward appearing in Viola Allen's part.

When Lincoln J. Carter wrote an interesting melodrama called Chattanooga, which will make money for him, and produced it in Chicago, I ventured to employ the old quotation that "a prophet is not without honor save in his own country," and now I desire to reiterate it in connection with Mr. Broadhurst's latest, Why Smith Left Home, produced here at the Columbia last week. It is a bright farce, well acted and absolutely clean, and it is far better than What Happened to Jones. It will make more money. It pleased a big audience, yet the local critics, with one or two exceptions, "jumped upon it with both feet." In spite of this fact the stubborn public has persisted in going to see it in large numbers. The trouble with Broadhurst's plays is that they are too clean. His boast is that he has never touched upon the Seventh Commandment in any of his stage writing. Now, if George would write a play in which he takes a fall out of the whole Decalogue he would get some great press notices. However, he is such a contrary man that he may persist in writing clean plays. This is the last week of Why Smith Left Home, and Andrew Mack will follow in his new play, A Ragged Earl.

In spite of the intense heat, that grand old man of minstrelsy, "Jack" Haverly, has been doing an enormous business at McVicker's, the house being sold out at every performance. It is a very good show, too. This is its last week, and next Sunday Chauncey Olcott will open with Sweet Inniscarra. Ed Tilton is already here to tell us about it, and is running a lively race with Joe Buckley, ahead of A Ragged Earl.

The usual shift of plays took place yesterday at the outside theatres. The Commodore, a very good, up-to-date naval play, sailed over to the Alhambra from the Academy of Music, and For Liberty and Love went from the Lincoln to the Academy. Katie Putnam in A Texas Steer followed it at the Lincoln. Fabio Romani was transferred from the Bijou to the Adelphi, The Two Orphans taking its place at the Bijou. Next week The Missouri Girl will be seen at the Bijou, Fred Bryton will produce Forgiven at the Adelphi, while A Texas Steer will go up to the Alhambra.

Alterations at Tattersall's for the naval spectacle are going forward, and the show will open Sept. 12. Ted Marks is here in advance, and the show will be operated by Jay Rial, W. A. Brady, and F. Ziegfeld, Jr.

Ted Lyons, of the St. Louis Stock company, visited us here a few days last week. He goes back to rehearse A Wife's Peril, in which the organization opens the season next month. Frank Losee, Larry Hanley, Minnie Seligman, and Grace Henderson are in the company, of which Mr. Lyons is stage-manager. As he casts the plays, he has a pair of brass knuckles, an axe and a shot gun prominently displayed in his dressing-room.

"Punch" Wheeler took a special army train over the Lake Shore to New York the other day, but he says he did not see any of his old friends, as he only stayed there three-quarters of a meal.

Nat Mann, of Witmarks', sends me the dazzling letter-head of Miss Pink Treat, for the soubrette album. What does Pink Treat suggest? What but circus lemonade?

I struck another good one up in Wisconsin not long ago. She was featured on a handbill, and her name was Nenetah De Lane. She was billed as "a lady who has made a complete tour of the world, and who will 'describe' her romantic experience, also the dangers as well."

Jack Hoeffler sends me an application for a position which he recently received, and here it is: "Hearing that you needed a man for blackface work, I thought I would write. I am not a professional but have been referred as a good amateur. I have fair wardrobe for coon work. Have no trunk but can get one. I do specialty work with some songs. Have been sick. Would join you Sept. 5 at $5 per week; with a raise. I was referred to you by Dennis. I await an answer. I carry a grip." Jack asks what I would do with a man who has no trunk, is a violinist and a comedian and carries a grip. I am not real sure, but I think about thirty days.

From far-off South Africa Billy Wood, of Wood and Sheppard, sends me Haidee Lee for the soubrette album, and Estelle V. Hamilton, of Clifford and Huth's company, contributes a Mother Goose soubrette—Dappa Gray.

On my return from a brief outing in Wisconsin the other day, I found a bunch of mail from all parts of the globe. One missive was from Billy Wood, of Wood and Sheppard, who wrote from far-off Johannesburg, South Africa; another from George Schiller, "the bantam comique," from London; another London letter from Charlie Warren, who, with his wife, Marguerite Fish, is still in the world's metropolis; one from George Hoey, in San Francisco, and one from the Adirondacks, from Charlie Collins, inclosing a characteristic letter from "Brother John" Matthews.

Writes jolly little Billy Wood, under the South African date of June 29: "We left New York for London, May 16, with a bunch of New York brewers, per invitation as their guests. While there we were offered an eight weeks' engagement out here with 'big money,' and we accepted. On Monday next, our 'glorious Fourth,' we begin the eighth and last week of our stay. My wife (nee Jessie Merrillees) and youngest baby boy are with me. Not being aware of the fact that I had signed for South Africa, and she having signed to go with Little Miss Nobody, she thought to surprise me by following me to London. Imagine her surprise when I told her not to unpack her trunks, but to prepare for a continuous trip to the other end of the world. Our act goes as well as at home, and were you to hear the receptions we receive nightly you would think we were old-time favorites here. Dutch Daly is here, also a party owning a name which may not have sneaked into your album of 'beauts'—Haidee Lee. We are enjoying the best of health, but notwithstanding the good salaries there is very little chance to save money here, as living, and especially luxuries, are very expensive. All drinks are 1 shilling (25 cents), lager beer, 50 cents for a small bottle, and 87½ cents for a quart, and, to 'plug the booze graft,' so to speak, you are cautioned to drink water under no circumstances, as it breeds fever."

Wood writes of many other interesting features of life in South Africa, and as the other letters I have mentioned are equally readable, I believe I will incorporate them in a sort of a professional "letter chain" and send them to you for the next MIRROR.

I met John Ringling, one of the circus brothers, at Powers' the other night, and he said he liked the beautiful theatre with the exception of the balcony. "What's the matter with it?" I queried. "Too low," he said. "Can't see the aerial acts from the lobby."

Len B. Sloss sends Trixy Onzo for the bouquet, together with Kathleene Pet and Georgia Bionharel, the latter probably of the peroxide class.

One of our Lincoln Park Commissioners has caused rag-time to be substituted for Wagner at the popular open-air concerts in the park. It is a great hit, too. Probably we will have Ernest Hogan directing the Thomas concerts next year.

Sampson has returned; so has Schley. Shafter is coming, so is Miles, but, whisper: "Where is Brigadier-General Duncan B. Harrison?" Digby Bell please note.

"BIFF" HALL.

PHILADELPHIA.

A New Theatre Projected—The Season Now In Full Swing.

(Special to The Mirror.)

PHILADELPHIA, Aug. 29.

People are gradually returning from the mountain and seaside resorts, and everybody is prophesying prosperous times ahead, especially theatrical managers, who are predicting for the Quaker City the biggest season for many years.

The Broad Street Theatre has again changed its opening date, this time to Sept. 5, for the first American representation of the new musical play, Little Miss Nobody, with the following company: Fritz Williams, William Norris, Charles Plunkett, William Sampson, Edwin Hanford, Thomas Ricketts, Misses Ethel Jackson, Jessie Merrilees, Minnie De Reu, Agnes Paul, and Sara Miskel. It remains here for two weeks, to be followed Sept. 19 by Henry Guy Carleton's new comedy, The Cuckoo.

At last there is to be a new theatre in West Philadelphia, not on paper, but a genuine, tangible house. The well-known theatrical architect, John D. Allen, has all the plans completed and to-day has asked for bids regarding cost of erection, the owners being the Lyric Theatre Company. It will have a frontage of 79 feet on Haverford avenue, extending 106 feet through to Mount Vernon street. It will be strictly fire proof in accordance with the theatre building laws, with a seating capacity of 1,400. A novel feature of the interior will be the absence of supporting columns, the balcony being held in place by steel cantilever construction, on the style of the Auditorium, erected by the same architect.

Davy Crockett is the offering this week at Forepaugh's Theatre, with George Learock in the title-role and Carrie Radcliffe as Eleanor. Under a Mask will receive its first American production here Sept. 5.

Gilmore's Auditorium has an attractive bill this week in the Gigantic High-Class Vaudeville Company. The prominent features are: Mrs. Charles Peters in her sketch, The Widow Flaherty; Hilda Thomas and Frank Barry, Blocksom and Burns, Knickerbocker Trio, Webb and Hasson, Mamie Conway, three Goldsmith Sisters, Coakley and Huested, the Tanakas, Lawrence and Harrington, Medway, trick jumper, and Henri Kessler, with illustrated songs. Edgar Seldon's latest farce, A Spring Chicken, will be presented for the first time week of Sept. 5. Yale's new spectacle, The Evil Eye, Sept. 12.

The business of Keith's Theatre is something wonderful. The house is crowded day and night, fifty-two weeks in the year. This week Tim Murphy, in character impersonations; the Narons, Caron and Herbert, Hayes and Lytton, two Paolis and dog; A. D. Robbins, trick bicyclist; Madame Mary Towle; Billy Carter; Reed family in sketch, The Trolley Picnic; Hiatt and Pearl; Foily Trio; Joe Linder; La Porte Sisters; Edward Estus, and the biograph with new pictures of the late naval parade. Papinta heads the list for coming week.

In Atlantic City, with Frank M. Wills as the star, opened to-night at the National Theatre to a large house. The fun, music, and scenic specialties were all highly appreciated, and the farce scored a genuine success. Henry Chanfrau in Kit, the Arkansas Traveler, follows Sept. 5.

Girard Avenue Theatre opens for the season Sept. 3 with a stock organization. Edward Emery will play the juvenile roles, replacing Max Von Mitzel. The Social Highwayman will receive a presentation the opening week.

The Girl from Paris opens the Chestnut Street Theatre Sept. 5, one week, followed by Willie Collier in The Man from Mexico.

Williams and Walker's Senegambian Carnival will inaugurate the season at the Chestnut Street Opera House, Sept. 12.

May Howard's Burlesque company, with everything new from start to finish, received the warmest of welcomes on their opening at the matinee to-day at the Trocadero Theatre. There are two burlesques, Ladies' Alimony Club and Secret Servers, very costly and handsomely costumed, with electrical effects. For week of Sept. 5, the Royal Burlesquers.

Park Theatre, with William J. Gilmore, lessee and manager, Charles H. Yale, general manager, will inaugurate the season Sept. 5 with Harkins and Barbour's Uncle Tom's Cabin, which will be followed by numerous other strong attractions.

The Eleventh Street Opera House opens with Dumont's Minstrels, Sept. 10. Hughey Dougherty, Larry Dooley, Murphy and Gibson, James Ten Brooke, and Harry C. Shunk are the prominent stars engaged for the season.

The People's Theatre, located in the northeastern section of the city, opened their doors Aug. 27 with Side Tracked. E. H. O'Conor, Cecil Lorraine, L. E. Yeomans, Gertrude Barnes, and Ryeford Sisters appeared to advantage. The Span of Life follows, Sept. 5.

Ninth and Arch Street Museum, under the management of C. A. Brandenburgh, assisted by Thomas Hopkins, opens for season Sept. 3. During the Summer the Museum has been liberally renovated. Continuous vaudeville will be the feature the entire season.

Walnut Street Theatre (the oldest house in America) opens the season Sept. 19 with The Belle of New York.

The various Summer parks continue open with unchanged attractions, and have all done a profitable business. Another week closes them all.

Atlantic City Notes.—The new steel pier is the greatest success of this famous watering place. It is the most colossal structure of its kind in America, and will pay its stockholders 10 per cent. the first experimental year, which they deserve for their liberality and enterprise. Next year the pier is to be enlarged and an opera company engaged as one of the many attractions.—Empire Theatre closed its season Aug. 27.—Phil F. Nash, who managed Fralinger's Academy of Music so successfully this season, left for Albany, N. Y., where he takes charge of Proctor's Theatre, Sept. 5. Mr. Nash was for many years manager of the Bijou Theatre, Philadelphia, and by strict business management raised the standard of the Atlantic City Academy. The same business methods are sure to win in Albany. Proctor will have a theatre in Philadelphia, September, 1899, with Phil F. Nash in command.—Milton Aborn Opera company is meeting with favor at the Academy of Music. This will be their last week.—Harold S. Silberman, the enterprising press agent, is looking after the interests of the new steel pier. The Elite Operatic Minstrels, headed by Boyce and Black, Baker and Bunell, J. G. Gibson, Nace Bonville, W. W. Scott, H. P. Hubbard, and Loris Silberman, furnish the pier entertainment, in addition to the First Regiment Band of fifty pieces.

Regarding the Grand Opera House, nothing positive is determined upon for its coming season. Thomas H. Persse, Edith Mason, William Wolff, Arthur Wooley, and Bessie Fairbairn would form a good nucleus for an operatic organization. A number of gentlemen are now endeavoring to form a stock company with a capitalization of $20,000, twenty shares of $1,000 each. If this is consummated within the coming two weeks the present plan will go through. Charles M. Southwell has many friends who would gladly welcome his return as manager of the Grand Opera House.

Cape May Notes.—Cook's Majestic Minstrels closed their successful season at Sewall's Point, Aug. 27. The company comprises good material in William Whittle, ventriloquist; Calvin F. Cook, magician; Curtis and Havell, banjoists and comedians; Billy Williams, monologist; Horace W. Wright, Fred Knapp, and William Corcoran. A vaudeville show this week closes the season at this resort. The cottage colony has gone wild over golf.

S. FERNBERGER.

WASHINGTON.

A. M. Palmer Produces a Highly Flavored Farce—Opera and Burlesque Bills.

(Special to The Mirror.)

WASHINGTON, Aug. 29.

Manager A. M. Palmer presents this week at the Columbia Theatre a new farce-comedy, entitled That Man, by Anita Vivanti Chartres. The opening was an excellent one, the welcome change of weather from the extreme hot spell accentuating the evident desire of the public for the return of amusement. The audience to-night was a very large one, and received the new comedy with continued laughter and applause. The play is in four acts, and the cast of characters is as follows:

Theophilus Mountjoy, from Troy, N. Y.,	Reuben Fax
Bijou Marie Dupont, Variously known as Dolores, Bianca and Clorinda.	Mlle. Pilar-Morin
Tom Harvest	William Bernard
Claire Harvest, his wife	Edith Athelston
Jimmy Dalton	E. W. Morrison
Dolly Dalton, his wife	Edna Phillips
Theodore Vane	George Ober
Electra Vane, his wife	Jennie Weathersby
Lucy Vane	Stella Kenney
Squibbs, Mr. Harvest's Valet	Clifford Leigh
Flora, Mlle. Dupont's maid	Clara Everett
Mary, Mrs. Harvest's maid	C. F. Burnett.
Waiter	Harry Levian
Office Boy	Lester Gurney, Jr.

That Man tells a story which is essentially Parisian in theme and treatment. The "Man" of the title is an astute individual who makes it his particular business to interest himself in various cases of "neglected wife." By exciting jealousy in the husband he brings him to a realizing sense of his conjugal duties. The first act of the play shows how a number of married women, neglected by their husbands, cudgel their wits in vain to devise some scheme to get even with their hubbies. The arrival of a cousin of one of the ladies solves the problem. They pretend to fall in love with this man—an eccentric, long-haired creature of The Private Secretary *genus*. They scatter love-letters about, purporting to show the intensity of their passion, and by various cunning devices they play upon the feelings of their husbands until they return to their respective hearthstones, vowing never more to wander from the straight and narrow matrimonial path.

Reuben Fax has the principal role of the eccentric individual who is so successful in bringing estranged couples together that he finally establishes a business for that special purpose. Madame Pilar-Morin plays the part of a lively young woman of great personal charms, who is responsible for the entire batch of domestic troubles. Mr. Fax added to his many distinct and artistic portraitures of eccentric character by his performance of Theophilus Mountjoy, presenting a very amusing creation. The clever pantomimic art and undoubted comedy ability of Mlle. Pilar-Morin found full vent in the role of the effervescent little French Canadian. The three husbands were humorously acted by George Ober, William Bernard, and E. W. Morrison; Jennie Weathersby, Edith Athelston, and Edna Phillips, as their better halves, were inimitable. A very amusing character contribution is Squibbs, an amorous valet, admirably done by Clifford Leigh. The play was produced under the stage direction and management of George Trader.

The Jaxon Opera company at Glen Echo continues its season at that beautiful suburban resort, and large attendance is the rule. The Bohemian Girl last week was given a splendid production. The Chimes of Normandy is this week's operatic offering. George W. Denham is specially engaged for Gaspard. Il Pagliacci and Cavalleria Rusticana are in preparation.

The Lyceum Theatre this week presents Miaco's City Club company. Rush's Sporty Widows come next.

The popular Bijou has for its card this week Hope Booth in The Temptation of Adam and Eve, assisted by Gray B. Towler. Others in the bill are Swift and Chase, Polly Holmes, Stewart Sisters, Gibbons and Barrett, Price and Watson, Dunbar and Harris, Mildred Conners, Gertie Gilson, John T. Tierney, Dave Schaeffer, Margarette Rosa, Emma Krause, and Lew Worth.

The Hula Girl, or Queen Lil, the Harris Brothers' operatic burlesque, is in daily rehearsal at the Columbia for a week's presentation, Sept. 12, at that house. The cast will be a strong one. A revival of the Harris Brothers' successful opera, The Three Dukes, a work that gave talented Alice Judson her first stage opportunity, will be presented later in the season.

Burr McIntosh will commence his starring tour in Washington, Oct. 10, in Lottie Blair Parker's play, A War Correspondent. The scenes are laid in and about Havana, just prior to General Fitzhugh Lee's recall from Cuba.

William T. Powell, of this city, goes in advance of Creston Clarke this season.

A pleasing feature of the Columbia opening was the reappearance in the box-office of Ned Stein, the treasurer, after his vacation at Atlantic City. A popular man is Ned!

JOHN T. WARDE.

BOSTON.

Roland Reed in a New Play—Other Attractions at the Hub—Theatre Notes.

(Special to The Mirror.)

BOSTON, Aug. 29.

The notable theatrical event of the week in Boston was the presentation of A Distinguished Guest, a new comedy written around Roland Reed, by Sydney Rosenfeld. While rambling through Europe recently, Mr. Rosenfeld saw the play in Vienna. It struck him as a suitable vehicle for Roland Reed's peculiar talents, so he proceeded to make an adaptation. He claims to have preserved the humor of the German original, while as usual he has added his modest mite of Rosenfeldian wit. At any rate, in making Mr. Reed appear as a tramp of the genius American, with an imperturable demeanor and a droll way of meeting every mischance and adventure, he has given that unctuous comedian one of the best opportunities of his long stage life. A large, laughing audience filled the Museum this evening and went away with that satisfied air which sits on people who have been cleverly entertained.

Isadore Rush remains as Mr. Reed's leading lady, and as usual, she was a constant source of delight to her many admirers in the audience. Miss Rush seems to be living up to her reputation as "the best dressed actress on the American stage." She wore some beautiful gowns, and set them off stunningly. Mr. Reed has an excellent company this year, and he has given an elaborate stage setting to A Distinguished Guest. He is to remain at the Museum two weeks.

That clever and unique entertainer, Johnstone Bennett, was the magnet who drew hundreds to the Park this evening. She repeats in A Female Drummer the success which she has made recently in impersonations on the vaudeville stage, and the familiar "Now wouldn't that jar you!" was heard again and again, never failing to catch the audience, just as it did when heard at Keith's. Charles E. Blaney wrote this musical farce-comedy, and is said to be very proud of his work. It certainly has lots of fun in it, and aided by the clever people in the cast, is bound to be a money-maker. George Richards, as Smooth, a department store proprietor, and Eugene Canfield, as an elevator boy, make a capital team here, as they always do, and many of the best lines of the play fall to them. Willis P. Sweatnam, the old-time minstrel, has a comical colored part, and Tony Williams, Ramie Austin, and Lizzie Melrose make a trio of bright people in themselves. A Female Drummer is a beauty show on a small scale, having a score of pretty and shapely girls, who sing as well as they look.

Billy West's Minstrels have the Boston Theatre's boards for this week only. Good minstrel shows these days are rare, but West is all right. He has corralled a lot of the brightest, wittiest men in the business, and he will fill houses wherever he appears this season. Think of a combination including Ezra Kendall, the eccentric monologue artist; Carroll Johnson, of the flamboyant clothes and the cake walk strut; Tom Lewis, one of the best of jig dancers; McMahon and King, the give and take "coons;" and the Freeze Brothers, who spin tambourines in a way that makes one dizzy. Think of a group of singers numbering Jose, the corpulent and sweet voiced contra-tenor; H. W. Friilman, the basso-profundo, who also can act; Charles Kent, the manly baritone; and Clement Stewart, Joseph Garland, and Ed. Gorman. The afterpiece, called Remember the Maine, is ambitiously spectacular, showing the landing dock at Key West, with the ill-fated battle-ship *Maine* in the offing. West, made up as Captain Sigsbee, lands on the dock with a squad of marines, and proceeds to put the men through a clock-work naval drill. On the sea wall is stationed the band, which plays with immense spirit a medley of national airs, which brought down the house this evening. The entire show is a musical treat.

This is the closing week of the Castle Square Summer season. To-night was put on Henry J. Byron's Partners for Life, a comedy first produced in London in 1871, and not seen in this city for seven years. Byron is remembered best by our boys, and even the oldest theatregoers in Boston recalled with difficulty that there was such a piece as Partners for Life. The story reveals the experiences of Tom Gilroy, a young London barrister, who, discovering that his wife is very wealthy, asserts a rare type of honor and obtains a separation from her. The efforts made by his relatives to interest him in other women, and the confusion as to the identity of Tom's wife, furnish the amusement of the piece. There is one excellent character part, that of Muggles, confidential servant to Tom, and James O. Barrows made a hit in it. Horace Lewis and Maude Odell are out of the cast this week.

Charles E. Blaney has another piece here this week, The Electrician, at the Columbia. This "American comedy-drama" displays lavishly that peculiar ingenuity for sensational scenes which characterizes most of Mr. Blaney's efforts and seemed to hit the Columbia's audience.

Manager George W. Magee stood in the lobby of the Grand Opera House, Saturday evening, resplendent in evening dress, and while counting heads rubbed his hands with apparent contentment. Why not? He had drawn a large audience for that soul-harrowing melodrama, Two Little Vagrants, and he accepted the fact as an augury of a successful season. He deserves one for he has labored arduously to tone up the morale of this house, and has put it on a paying basis, which up to a year ago seemed impossible to be achieved. My Friend from India follows on Labor Day for one week.

Saturday night William H. Crane will produce at the Hollis Street Theatre Eugene W. Presbrey's romantic comedy, A Virginia Courtship.

Henry Chanfrau and the Bowdoin Square Stock company are playing Dion Boucicault's Octoroon this week, at popular prices.

'Way Down East is drawing well at the Tremont. It is a great treat to suburbanites, and visiting parties from Maine, New Hampshire, and Vermont have been frequent.

Laura Burt, who used to "win" the gallery gods in In Old Kentucky and in Blue Jeans, is at Keith's this week. She delivers a woman's rights lecture, and sings a group of dainty songs.

Francis Carlyle, who has been with Charles Frohman for several seasons, also makes his debut in vaudeville at Keith's this week in a comedietta called Chums.

Julia Arthur's company will begin rehearsals at the Hollis Street Theatre Sept. 5, and the season will be opened a month later in Detroit, where Miss Arthur received such a serious set back by fire a year ago. Ingomar will be taken up first, to be followed by As You Like It, a new version of Camille (I hope not by Mrs. Burnett); Thomas Bailey Aldrich's Mercedes, Infidele, from the Italian, and A Lady of Quality. In the company this season will be Scott Ingils, Robert McWade, Joseph Allen, White Whittlesey, Albert Browne, Lawrence Miller, Florence Conron, Ethel Knight Mollison, and Marie Bingham.

JAY BENTON.

CINCINNATI.

Boston Lyrics in Olivette—Brady Stock Opens—Sampson's Siftings.

(Special to The Mirror.)

CINCINNATI, Aug. 29.

The Boston Lyric Opera company is singing Olivette at the Chester Park Theatre this week. The principals are seen to great advantage, and the choruses are unusually strong; as a consequence a smooth performance is given. This opera winds up a splendid season here of twelve weeks. The vaudeville stage has a clever company which gives a free entertainment twice a day. A spectacular production, entitled Cuba, will be put on during the G. A. R. encampment.

Lorin J. Howard and company opened at Heuck's yesterday afternoon in Held by the Enemy. The attendance was heavy and will continue so throughout the engagement.

S. W. Brady's Stock company reopened the season at the Star Sunday afternoon and evening in Camille. Selma Herman is again the leading lady, and Willis Granger has been replaced by Jack Webster, who acted the role of Armand. There is every indication that the Brady Stock will duplicate its success of last year. Mr. Woodson will be the stage-director.

The Ludlow Lagoon Amphitheatre programme this week contains the names of Foy and Clark, the Flood Brothers, Ollie Young, Gardner and Gilmore, and Harry Howard's Equine Paradox.

Heck's Wonder World and Family Theatre was formally opened to-night. On the bill were the three Nevarros, the Carters, and Khern's Comedy and Specialty Company.

Al. G. Field's Minstrels will adhere to their custom of opening the Grand by giving three performances next Saturday and Sunday.

The announced reopenings for the theatres next week are as follows: Grand, Jacob Litt's company in Shenandoah; Walnut, Hi Henry's Minstrels; Pike, McKee Rankin's company; Fountain, vaudeville, and Robinson's, Keene Stock company.

The Auditorium Theatre will open Sept. 5 for an engagement of the Lyceum Stock company, just organized, under the management of Walter S. Dixon. The comedy, My Uncle from India, will be presented. James H. Hollingshead, of this city, who has been specially engaged as the leading man, has had extensive training in

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repertoire work. Mr. Hollingshead is a grandson of the late lamented James E. Murdoch. The engagement of the company is for several weeks, with frequent change of bill.

Manager Rainforth, of the Grand, is home from his Summer vacation, and is ready for work.

John Mayon, the popular door-keeper of the Grand, is seriously ill with typhoid pneumonia. The sympathy of his friends has been manifested on all sides.

Charles Byers, of the Boston Lyrics, who sang the role of the Captain of the Guards in Fra Diavolo last week, has signed a contract with Milton Aborn to sing the tenors with the New England Opera company.

WILLIAM SAMPSON.

ST. LOUIS.

New Bills at the Summer Gardens—Current News—Notes.

(Special to The Mirror.)

ST. LOUIS, Aug. 29.

The Summer gardens were all well attended last week, particularly Forest Park Highlands. The only two down town theatres open last week, the Standard and Havlin's, also did a good business in spite of the warm weather.

Forest Park Highlands had for its attraction last week Papinta. Her dancing caught the fancy of the crowds so much that she will remain for another week. The other performers this week include Bessie Bonehill, the Olifans, Margurite Ferguson, Apollo, the Carmontelle Sisters, the Hathecks, Frorede, and others. The attendance was as large as usual.

The Surburban presented an excellent bill last night. In the bill were Annie Meyers, Edmund D. Lyon, and Nelette Reed in a one-act comedy called Not Wanted, by Mr. Lyons; Mlle. Rialto; Heyman and Hayman; Belmont and Ford; Sharpp, and the Century Comedy Four. To-morow will be Royal Arcanum night.

The current programme arranged by Manager McManus, of Klondike Park, is very attractive. It includes Mr. and Mrs. Robyns in a one-act comedy called Mrs. Van Nostrand's Burglar; Burr and Evans, the Henrys Trio in A Double Proposal, Rose Sutherland, Mae Phelps, Carleton and Terre, and Barr and Evans. They were as well received.

At Lewis and Ernest Pavilion the leading feature is the Magician Horrmann, who made a good impression, last night when he presented his latest illusion, "Khanna." Venor and Mack were seen in dances, and the others were Emmerson, Emmons and Emmerson, Tom Mult, Mae Phelps, Dolan and Lenn, and James H. Cullen.

Manager McNeary did a good business last week, which was their first week of vaudeville at Uhrig's Cave. Last night the following vaudeville artists appeared: The Novi Trio, Three Ronaldas, Kleist Brothers, Granal, Chris and Maud Lane, and the Franklin Sisters.

Dewey's Victory at Manila did so well at Athletic Park last week that it will remain another week. Last night a new line of vaudeville artists and a new ballet appeared.

Last night Manager Welch put on a new vaudeville programme at Koerner's. As extra features he is putting on cake-walks every Thursday evening.

A Romance of Coon Hollow, which has been rehearsing here the past week, opened at Havlin's yesterday to two big and enthusiastic audiences.

Irwin Brothers Burlesquers were the attraction at the Standard yesterday. Among the specialty performers are Carver and Black, Merrill and Newhouse, Sidney and Yoeman, Minerva Lee and Marion Dunn, Thompson and Carter, Sisters Valmore, and Lillian Walton.

Manager W. H. Maxwell will have a testimonial at Lewis and Ernest's Pavilion next Wednesday night. Several special features will be added to the regular bill.

The Olympic will open Sept. 4 with Why Smith Left Home.

Cal Hopkins was in the city last week and decided to defer the opening of Hopkins' Grand Opera House to Sept. 11, instead of Sept. 7, as heretofore announced. He also gives out the names of the following people who will be members of his stock company: Maude Edna Hall, Nellie Bourne, Effie Dinsmore, Emmett Corrigan, Gus Weinberg, Tom Doyle, Mortimer Shaw, Herbert Chesley, Hudson Liston, Joseph Walsh, and George Moore. Walter Craven will be stage-manager.

Council No. 1275, K. of L., Stage Mechanics' Association, elected the following officers last week: Master Workman, Edward Graves; Secretary, John Saurze; Financial Secretary, James Parmlee; Treasurer, J. H. Burke; and Trustees, John Powers, William Donovan, and Andrew Somerville. After the meeting the council visited the Standard Theatre and tendered a banquet to the members of the Morning Glory company playing there. McCabe and Sabine, Dorothy Neville, John Powers, Edward Kehoe, and Joseph Donegan furnished some amusement for the gathering.

W. C. HOWLAND.

BALTIMORE.

At Fort Bliss Starts the Season—Notes of Other Openings.

(Special to The Mirror.)

BALTIMORE, Aug. 29.

The romantic drama, At Fort Bliss, was presented by a competent company at the Holliday Street Theatre this evening. As this was the opening night of the season at the Holliday, opportunity was afforded to note the changes that have been made in the auditorium during the Summer months. Everything looks bright and attractive, and in its new dress the Holliday has inaugurated a season which bids fair to be as successful as the last.

Next week the Auditorium Music Hall will open with a big bill of first-class vaudeville attractions. Manager Kernan has spent a great deal of money improving the appearance of this already beautiful house, his aim being to make it in beauty and attractiveness second to none in the country. George Fuller Golden and Laura Burt will head the initial programme.

Ford's Grand Opera House will open Sept. 5, with Willie Collier in The Man from Mexico as the attraction.

The Academy of Music will open Sept. 19, with The Cuckoo.

HAROLD RUTLEDGE.

THE BOWERY BURLESQUERS.

Hurtig and Seamon's Bowery Burlesquers opened their season at Miner's Bowery Theatre, Aug. 29, to the capacity of the house, many being turned away. The production was complete in every detail, and was conceded by both managers and public to be one of the strongest and greatest burlesque shows ever organized. Truly Shattuck was a pleasant surprise to everyone. The World's Trio, Gladys Van, Lewis and Elliott, Loney Haskell, Gracey and Burnette, and the Nelson Sisters, all made hits. The performance concluded with an original burletta, entitled Slumming, in which are introduced many original ideas and some very clever people, who are not in the ollo. Vinie Henshaw had full scope for her abilities. Louise Auber imitated Lillian Russell, and Pauline Moran, May Irwin. The scenes of the burletta show a Bowery concert hall; Baxter Street; Chinatown, in which is introduced, for the first time with any company, four genuine Chinamen; and the ball room of the Waldorf-Astoria, in which the company is given a chance to show off some of the handsomest costumes ever seen in any burlesque house. In this act Emma Woods introduces a toe dance and Yutakmee, the Indian Princess, assisted by Tom Carter, appears. Yutakmee is compelled to respond to many encores. The chorus is composed of remarkably pretty girls, with well trained voices. Hurtig and Seamon will undoubtedly make the Bowery Burlesquers popular with the array of talent that they have secured.

PLAYERS HONOR THE SEVENTY-FIRST.

Yesterday was a red letter day for New Yorkers. The whole city turned out to cheer and yell for the gallant soldier boys of the Seventy-first Regiment, who came home with tanned faces, dusty clothes and more than a few honorable scars.

And in the vast multitude that howled itself hoarse along Fifth Avenue many players were prominent. The throng that ordinarily lends dignity and grace to the Summer Rialto adjourned in a body to the line of march and there saluted the heroes of San Juan hill with cheer and waving handkerchiefs

One pretty incident occurred not far from Madison Square. The returning warriors were permitted much freedom in the matter of appearance and they carried flowers in their hats and bouquets or flags in their gun barrels. As they marched near the locality aforementioned, a pretty girl, whose stage name everyone knows, was perched upon a soap box on the sidewalk, from which point of vantage she peared over the heads of the surrounding throng. There came along a fine looking young soldier with a flag floating gaily from the gun on his shoulder. He caught sight of the pretty girl as she waved a handkerchief enthusiastically. Their glances met and, without pausing in his marchstep, the soldier boy snatched the flag from the gun and tossed it over the crowd to the girl on the soap box. She caught it handily and shouted "Oh, thank you!" as he smiled and marched away. She said that she would wear the flag last night on the stage, and she did, wondering whether he was in the house. But the home coming soldiers were not thinking of theatres last night they thought more of square meals, shaves, hair cuts, baths and sound sleeps.

THE SAM PITMAN COMPANY.

Sam Pitman has obtained the rights to The New South from Joseph R. Grismer and will give it a production at Johnstown, Pa., next week. His No. 1 company has been out all Summer playing to big business. An excellent cast supports Anna E. Davis and Frederic Herzog, who head the company. They opened the Grand Opera House at Harrisburg Aug. 15 to the capacity. The Electrician at the Saturday matinee played to over 1,400 people. Markley and Appell have booked this company over their Pennsylvania circuit. Baby Cecil received a monster doll, as large as herself, from Mr. Pitman, who imported it from Paris. The doll is now playing a thinking part in The Fringe of Society.

REHEARSALS.

Rehearsals of the Castle Square Opera company are under way at the American Theatre. The season will open Sept. 5, with Boccaccio.

Shore Acres, in which Archie Boyd will play Mr. Herne's original part, is being rehearsed at the Lexington Avenue Opera House. W. B. Gross continues as manager.

Rehearsals of Viola Allen's company in The Christian are under way in this city, under direction of Walter Clark Bellows.

Francis Wilson and his company are rehearsing for The Little Corporal at the Broadway Theatre.

Three of the Smyth and Rice companies are busily rehearsing here for the new comedy by Henry Guy Carleton, The Cuckoo; The Man from Mexico, with Willie Collier, and My Friend from India. The remaining productions owned by this firm, including another new comedy by H. A. Du Souchet, The Misfit Marriage, will begin rehearsing soon. The available theatre space in the city being scarce, Smyth and Rice were forced to rent a big building in Sixth Avenue, where each of their companies will be assigned to an entire floor.

Robert B. Mantell's company began rehearsals last week at the Great Northern Theatre, Chicago.

Rehearsals of Garry Owen will commence in this city on Sept. 1.

The Hearthstone company will begin rehearsals in this city about Sept. 5.

Rehearsals of A Parlor Match began at the Columbus Theatre Aug. 25.

Rehearsals of Mistakes Will Happen will begin at the American Theatre last Thursday.

The Casey's Wife company began its rehearsals at the American yesterday.

Rehearsals for At Piney Ridge commenced in Brooklyn yesterday.

CUES.

Mrs. George T. Meech (Lazette Du Brock) has returned to town, after visiting Mr. Meech at Newport.

J. Walter Kennedy says that he is negotiating with William Howells, for a new romantic tragedy, Apollo at the Gate.

John Whiteley has left Dundee, Ill., his Summer home, for Chicago, to manage Lincoln J. Carter's Eastern Remember the Maine company, opening in Chicago Sept. 11.

Blaney and Vance have gathered a strong company to present A Hired Girl through the East. Among the well-known people in the company are Charles F. McCarthy, Gus Pixley, John R. Campson, Mart Reagan, Edith Morella, the Schuman Sisters, and a large number of pretty girls.

Neva Harrison, now playing the leading heavy in When London Sleeps, is the wife of John M. Cooke, manager of Blaney and Vance's Eastern A Hired Girl company.

Blaney and Vance claim their Eastern A Hired Girl company to be in many respects a record-breaking organization, as the receipts, since the opening of the season here, eclipsed by far their fondest expectations.

The Peruchi-Beldeni company will close on Sept. 3 their seventh week in Nashville, Tenn., also closing their Summer season. Throughout the Nashville engagement they have played to capacity, and on several occasions have turned away from 500 to 2,000 people. Mr. Peruchi will take full charge of the Shelby Park Theatre, Nashville, next Summer, opening May 1. The theatre will be refitted with purpose to make it the finest Summer theatre in the South.

Charlotte Tittell has returned to town, after a successful Summer engagement in Chicago. She has several offers for the season.

Lottie Burke has scored a hit as Mut, an office girl, in The Air Ship.

Charles Cowles will star again this season in A Country Merchant.

"Aunt" Louisa Eldridge, whose grande dames and character women have always been stamped as perfection by a united press, has not retired from the stage as has been erroneously circulated from time to time. "Aunt" Louisa is prepared to accept engagements for new productions and may be addressed at 142 East Thirteenth Street.

REFLECTIONS.

Ardma O'Donnchaidh entertained the soldiers and sailors on the schoolship *Vermont*, at the Brooklyn Navy Yard, and at Central Park on Aug. 10, and sang for the Woman's Patriotic Relief Association at the Saratoga, N. Y., Theatre on Aug. 25. His singing was warmly applauded.

Burt's New Theatre, at Toledo, O., was formally opened Aug. 25, by the Lorin J. Howard company, in Held by the Enemy. People were turned away, unable to obtain standing room, before half-past seven. The theatre delighted everyone, and Manager Burt was congratulated for his untiring enorts to give Toledo city a model family playhouse.

Mr. and Mrs. Giles Shine (Lavinia Shannon) were entertained at dinner last Sunday on board U. S. S. *Brooklyn*. Mrs. Shine brought away many souvenirs of the Santiago fight.

A son was born to Mr. and Mrs. Jap Rentfrow (Helen Myrtle), at Chicago, on Aug. 20.

Frank Criston, who was engaged by Creston Clarke for this season, was compelled to resign owing to serious illness. Mr. Criston is at the Samaritan Hospital, Philadelphia.

The Bijou Theatre, Milwaukee, opened on Sunday its tenth season, under the management of Jacob Litt. Mathews and Bulger in By the Sad Sea Waves was the attraction. An immense crowd was present, and hundreds were turned away. The theatre, which has been the most popular house in Milwaukee since Mr. Litt assumed control of it, has undergone complete rebuilding during the Summer, and is a marvel of beauty. Mr. Litt was present at the opening.

J. P. Keefe left yesterday (Monday) for San Francisco, to join the Frawley company.

Jefferson De Angelis is said to have had a narrow escape from drowning in a quicksand, near Ludlow, N. Y., last Friday.

Wallace Munro, business-manager for Lewis Morrison, is in the city, to begin rehearsals for the season, which will open in Halifax, N. S., Sept. 22.

Cady K. Peck and Ethel Tyler were married in Chicago, on July 30.

Eileen Desmond, who has been seriously ill at the Sisters of Mercy Hospital, Chicago, is now convalescent.

The Brinkley Opera company has disbanded.

Harry F. Jordan, manager of the Knickerbocker Opera company, which will begin its regular season Sept. 26, is in the city, making his headquarters at THE MIRROR office.

Mr. and Mrs. Campbell Gollan arrived on the *Ethiopia*, Monday morning. Mr. Gollan is to play for another season his old part of Arrelsford in Secret Service.

Karl Leps, a German naval officer, has arrived from Europe, to present in Chicago the naval show given by him at Earl's Court, London.

Helen Blythe has received a cabled offer of the lead in a new melodrama, to be produced in London in October. Negotiations with American managers have prevented acceptance.

The recovery of Madeline Bouton, who has been seriously ill in San Francisco, is now said to be assured.

George McCoy, manager of a resort at Bergen Beach, N. Y., has been held in $5,000 on a charge of manslaughter, brought about by the fatal balloon ascension of Annie Christensen, an aeronaut, at McCoy's place, on Aug. 21.

Frederick Forrest has returned from England, where he has been visiting his parents.

James F. Crossen will leave town Thursday to attend the first performance of A Grip of Steel in New Bedford.

The first performance of Cyrano de Bergerac by Richard Mansfield is announced to take place at the Garden Theatre on Oct. 3.

Colonel T. Allston Brown is making up the company which will support Tim Murphy this season. He has engaged Ogden Stevens for the heavy part and Eleanor Merron for the lead.

Professor H. Schloss composed the incidental music for two of last night's productions—The Muffle Avenged and Devil's Island.

W. H. Power was in town yesterday arranging for a tour with Shannon of the Sixth.

The Travelers' Insurance Company has begun foreclosure proceedings against Herbert C. Parsons, owner and manager of Parsons' Theatre in Hartford. The Hartford *Post* gives the reasons for Mr. Parsons' inability to pay the debts of the property, and they furnish interesting and instructive food for study to those familiar with the present conditions under which the theatrical business labors in this country.

Corse Payton has purchased John Dillon's comedy, Wanted the Earth, by the late Gus Hegel.

Ellen Vockey recited at the United States Hotel, Long Branch, last Friday, in aid of the Red Cross.

Oliver Byron has returned to Long Branch to visit Mrs. Byron, who is ill.

Jacob Litt left on Thursday for Chicago, to be gone about two weeks.

The production of The Madrigal in the Theatre Saratoga, Saratoga Springs, drew a fashionable audience, and among the members of the profession who witnessed it were Sadie Martinot, Marie Dressler, Vernona Jarbeau, Eugene Cowles, and Denman Thompson. The stage was gorgeously dressed by Lutty Brothers, of Turkey, Lund's Orchestra furnished the music, and the incidental songs were sung by Townsend Fellows. In the cast were Dr. George T. Church, David Valencourt, Franklin Dowd, L. McI. Howe, Ione Dwyer, Mrs. C. F. Wells, and Mrs. W. Edgar Wooley, all amateurs of Saratoga.

Charles Hatfield and Ogarita Houradez were married at Maquoketa, Ia., Aug. 22. Mr. and Mrs. Hatfield will join the Farley Stock company for the season.

The Metropolis Theatre, at Third Avenue and 142d Street, was sold last week at auction in foreclosure proceedings. Carsten H. Bohlen, representing creditors, bought the property for $181,379.

Rehearsals of A Parlor Match began last Wednesday.

Cyrano de Bergerac has been rehearsed industriously by the Mansfield company at the Lyric Theatre of the Olympia.

Walter Clifford, recently of George Edwardes' Gaiety Theatre company, London, arrived here last week. He will appear in Little Miss Nobody.

Mercedes Rodriguez, the violinist, sailed for Europe last Tuesday on the *Trave*. She will go to Paris to complete her musical education.

UNDER SEALED ORDERS.

Elaborate preparations are being made for the production of James W. Harkins, Jr.'s, latest play, Under Sealed Orders. The models are by John H. Young, of the Broadway Theatre, who will also paint the scenery. Maurice Freeman will be featured in the leading role, Andre Sanson, and a strong, capable company have been engaged to support him. The production will be under the management of Archie McKinzie, who is already arranging the tour. The printing is in the hands of the Miner Lithographic Company, and will be unusually striking and elaborate. The play is said to have created a sensation on its preliminary Spring tour, owing to its startling and daringly original theme. It is claimed by the author that he has evolved a scene absolutely new to the stage, and one that should produce a sensation.

MATTERS OF FACT.

Harry Saint Maur has gone to San Francisco for the purpose of staging Mrs. Pacheco's plays at the Comedy Theatre. He will remain there for an indefinite period, and during his absence his New York interests will be looked after by the International Play Bureau.

Margaret Campbell is engaged with An Enemy to the King company for the season.

Exposition week at Cordray's Theatre, Portland, Ore., is open. The three best weeks of the season, commencing Oct. 2, can be filled by the right attraction.

Franklin Hall is at liberty for heavies or character.

J. H. Kolker has been engaged for leading heavy business with the Bastable Stock company, Syracuse, and Channes Olney will be the ingenue at the Bastable.

Doris and A Woman's Power can be leased by stock companies or responsible repertoire organizations from Robert Drouet.

The Donazetta Trio, famous for the human bridge which they form in A Span of Life, announce their connection with this organization for the coming season. All communications can be addressed to them en route.

Hilda Thomas, assisted by Frank Barry, will open her season this week in Philadelphia, presenting her successful comedietta, Miss Ambition. Brooklyn and Boston are to follow. Time is well filled, and managers are referred to her agent's address in her advertisement.

Good open time is offered at Tyrone, Pa. This house is under new management, Hooper and Blanchard having assumed sole control.

A letter was sent to THE MIRROR for Carrie Del Mar, which was forwarded, but lost in the mail. The writer of this letter will please communicate at once with Miss Del Mar in care of THE MIRROR.

Richard T. Brown, the past season the singing comedian of the Nellie McHenry company, is at liberty for the coming season. He is also willing to consider engagement jointly with Emelia Bartoletti, who has been three seasons the premier danseuse for Tompkins' Black Crook, and three seasons with The Devil's Auction. Both have strong single specialties.

J. H. Stoddard with a capable company is now presenting One Touch of Nature and The Long Strike in strictly vaudeville houses. He is rapidly filling his tour through his agents, Lowell Mason and Company, to whom all communications should be addressed.

A wall bureau trunk, patented by the Corning Trunk Company, of Jackson Street, Chicago, is announced. It is essentially a theatrical trunk, made strong, light and serviceable.

Manager John Drewsen, who has leased the Lyceum Theatre, Fall River, Mass., has made many improvements in his house, in the way of new carpets and decorations. Mr. Drewsen also manages the Opera House, Pawtucket, R. I.

H. S. Tayler has added the Irwin Theatre, Goshen, Ind.; the Academy of Music, Cumberland, Md., and the Russel Theatre, Ottawa, to the extensive list of theatres of which he is the New York representative.

Liebler and Maass printing orders should all be sent to M. W. Liebler, as stated in his announcement in another column.

A young manager with money and ability is wanted by an advertiser in this week's MIRROR.

Edward Webb, who is with the Dorothy Morton company, is now playing at the Omaha Exposition.

A. Fueger, of St. Louis, Mo., has a fine line of costumes and wigs.

McDonough Theatre, Middletown, Conn., is under new management, and is booking for the season. All contracts made by the former management will be filled by W. J. Berrie, the new lessee.

H. S. Tayler has booked A Bachelor's Honeymoon to play the fair dates at Plattsburgh, N. Y., Sept. 14 and 15.

Joseph Holland is at liberty, and can be addressed as per his advertisement in this week's issue.

A position is wanted as manager or agent with a road company by "Reliable," this office.

Ellen Cummens has been re-engaged with Mr. Mansfield's company for the coming season. She will be remembered as leading woman with some of the best-known organizations.

The Lyceum, Fall River, and the Pawtucket Opera House, Pawtucket, R. I., want three-night attractions at once for a number of excellent dates in September. All communications should be addressed to Mr. J. Drewsen, Fall River, Mass.

A woman is wanted for juvenile and heavy work, by Mark E. Swan. She must have experience and a good wardrobe.

Robert M. Edwards, who has had extensive experience in both newspaper and theatrical work, having the best of references and desirous of engaging as general advance or special press representative for a responsible company, may be addressed in care of this office.

Henry Guy Carleton's plays, The Butterflies, Victor Durand, A Bit of Scandal, etc., are offered to lease exclusively by Samuel French.

Tennessee's Pardner opened the seasons of five houses from New York to Columbus, O., last week, to business double that of the opening week last season. In Wheeling, Aug. 26, 27, people were turned away at the performance at Manager Feiner's Grand Opera House.

The Gilbneys, supported by the Hoefler Stock company, opened the Chatterain Opera House, Springfield, Ill., Aug. 23, to standing room only. Angie, the Country Girl, was presented.

The Composite Printing Company, 123 West Fortieth Street, has printed a very neat little circular of press notices for Sidney Drew. It is in the form of a pamphlet, and each notice being separated by a perforation, any one or more of the criticisms may be torn out as desired.

George W. June closes his season of Summer park management in connection with Burte's Inter-State Vaudeville circuit in about two weeks, to accept a position in advance or to manage some reputable attraction.

J. P. Howe, who some years ago controlled the Howe circuit of theatres in the far Northwest, has quit mining, and returned to the theatrical business, having taken the management of the Seattle (Wash.) Theatre. He will book only first class attractions.

Weber and Fields warn managers and performers against any infringements of Pousse Cafe. The lyrics and music, including the Lu Lu song, have all been copyrighted, and will be duly protected. Friend, House and Grossman are their attorneys.

Sam Pitman has returned from his mine, at Provo, Col., and is now touring with his company. He presented his manager, Charles A. Taylor, with a handsome diamond star as a reward for his successful Summer tour.

The Grand Opera House, Paris, Ky., has changed hands, Parks and Richey now being in charge. The house has a seating capacity of 900, and is in a good town.

The week of Sept. 12 may be secured by a first-class attraction at the Jefferson Theatre, Portland, Me.

John E. McBride has a large hall at 265 West Forty-first Street, which he will rent for rehearsals. It is well adapted for this purpose and is furnished with a piano and an organ.

Henry F. Greene is at liberty as manager or agent. He has filled satisfactory engagements with many prominent managers and attractions.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, $40; Half-page, $75; One page, $140.

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Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 7 P. M.

SUBSCRIPTION

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

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Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK, - - - SEPTEMBER 3, 1898.

Largest Dramatic Circulation in the World.

CURRENT AMUSEMENTS.

Week Ending September 3

New York.

METROPOLIS (Third Ave. and 149d St.), Closed.
OLYMPIC (Third Ave. bet 129th and 130th Sts.), BOHEMIAN BURLESQUERS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), A STRANGER IN NEW YORK.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), CHRISTOPHER, JR.
CENTRAL OPERA HOUSE (67th St. nr. Third Ave.), VAUDEVILLE.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
TERRACE GARDEN (58th St.), CONCERTS.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), ROOF GARDEN, VAUDEVILLE.
MURRAY HILL (Lexington Ave. and 41st St.), THE NEW SOUTH.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), TOO MUCH JOHNSON.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), YANKEE DOODLE DANDY—38 to 39 Times.
CASINO ROOF-GARDEN (Broadway and 39th St.), VAUDEVILLE.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), THE FRENCH MAID—Revival, Announced for Sept. 3.
GARRICK (35th St. East of Sixth Ave.), A DAY AND A NIGHT—1 to 6 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1297 Broadway), THE TURTLE, Announced for Sept. 3.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (1239 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), STUART ROBSON IN THE MENDER, Announced for Sept. 1
DALY'S (Broadway and 30th St.), THE RUNAWAY GIRL—5 to 12 Times.
WEBER AND FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), A MODERN VENUS
FIFTH AVENUE (Broadway and 28th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison, Fourth Aves., 26th and 27th Sts.), OUR NAVAL VICTORIES—31 to 43 Times.
MINER'S (312-314 Eighth Ave.), THE BOWERY BURLESQUERS.
MADISON SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), E. H. SOTHERN IN THE ADVENTURE OF LADY URSULA—Announced for Sept. 1.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), DEVIL'S ISLAND—1 to 8 Times.
IRVING PLACE (Southwest cor. 15th St.), Closed.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), THE OLD HOMESTEAD—3d Week.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12.30 to 11.00 p. m.
STAR (Broadway and 13th St.), THE MAINE AVENGED.
GERMANIA (147 East 8th St.), Closed.
LONDON (235-237 Bowery), LONDON GAIETY GIRLS.
PEOPLE'S (199-203 Bowery), THE LIGHT ON THE POINT.
MINER'S (165-169 Bowery), ISRAEL'S OCTOROONS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (388 Fulton St.), HOW BROWN WAS HYPNOTIZED.
HYDE AND BEHMAN'S (340 to 352 Adams St.), Closed.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), VAUDEVILLE
LYCEUM (Montrose Ave. and Leonard St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St. nr. Fulton St.), NINA DIVA'S EUROPEAN SENSATION.
EMPIRE (101-107 South 6th St.), THE METROPOLITAN BURLESQUERS.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), AN ENEMY TO THE KING, Announced for Sept. 3.
BIJOU (Smith and Livingston Sts.), THE DAWN OF FREEDOM, Announced for Sept 3.
MONTAUK (585-587 Fulton St.), WHAT HAPPENED TO JONES.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

THE Spanish correspondent of a German newspaper writes that in proportion to its size Barcelona "is the most theatre-loving city in the world," adding that with a population of half a million it has eleven theatres and half a dozen music halls. The statement will not bear examination. There are several European cities that make as good a showing as Barcelona, and it is safe to say that New York as now constituted makes a better showing of theatres and interest in theatres according to population.

A CROWDED PROFESSION.

"IT gives some idea of the overcrowding of the dramatic profession," says a theatrical newspaper in London, "to state that more than two hundred actresses applied for quite a minor character in the new drama at the Adelphi."

From this it will be seen that a condition which many have imagined was peculiar to the theatre in this country embarrasses the profession in England. No doubt a like condition prevails in other foreign countries, although it may be less notable in them than in England and the United States.

The words "for quite a minor character," however, describe exactly the nature of the crowding of the profession. The lower ranks have hundreds of applicants for places that only dozens may fill. And from present indications there will be no increase of opportunities that will relieve the congestion of mediocrity.

It is as true now as it ever has been—and it will no doubt always be true—that the ranks of the dramatic profession, or of any profession, above the mediocre are not, never have been, and never will be crowded, and that the supply of persons to fill the high places always has been, is now, and always will be far from sufficient. The theatre is like the sky itself, showing very few stars of great magnitude, and dotted with an infinite number of flickering and indefinite lights. From the ranks of the almost uncounted who crowd the lower walks of the stage a few may in time rise to greater prominence; but, unfortunately, the multitude who search almost in vain for something to do have little to hope for because they are of the multitude. W. DAVENPORT ADAMS, recently, in a discussion of the stage as a profession, said:

The stage is like all the other professions—it is overstocked and does not need recruits. There is, of course, always room at the top, as the old saying has it. But for more of the merely ordinary, decently capable, fairly efficient players, there is no demand whatever; the supply is more than ample. Even in what may be called the second rank of the profession there is an overflow. Of the first-rate players there is never a surplusage; but of the second-rate many have long intervals of "resting," and the third-rate have some difficulty in keeping their heads above water. No young man should take to the stage who is not possessed of exceptional histrionic gifts. Alas! every stage-struck youth is convinced that he is a KEAN in embryo. From a purely worldly point of view, every young man should be dissuaded from attempting to become an actor; but if he has in him the true bohemian spirit, the irresistible impulse to impersonate humanity, he will take to the stage whether he like it or not. It is fate—and temperament. What I have said about young men applies equally to the other sex. No girl should try to become an actress unless she has a marked "turn" for histrionics—nay, an overpowering, overmastering feeling for and devotion to the art. I should say the same of any other profession for girls. Public life is only for the exceptional women; the every-day women are best placed at home. Acting is not only a difficult business, it is a tiring business. It is desirable and possible only for the robust. It may not be a fatiguing thing for the young lady who "walks" on at a fashionable theatre, and has little to do but wear fine gowns for an hour or two. But for the real actress, in active service, a good deal of physical stamina is essential—stamina to enable her to bear long railway journeys from town to town, exposure to all sorts of weather, discomfort in lodgings and tedious waits at night while the play is in progress.

The attraction which the theatre has for the many who possess no commanding call to it is even greater than that exercised by it upon those who find the better places on the stage because their fitness or their talents are recognized and in demand. It appears to be useless to advise those who may never hope for distinction in the theatre to turn their attention and devote their time to some other field in which opportunity is better or for which they are more fit. Such advice is pertinent, however, and should be heeded.

"THERE are signs that the stage plays of the coming season will be literary in a general sort of way," says the *Evening Sun*. "Not only is every successful novel looked on as the possible germ of a profitable play, but in many cases the novelists themselves have added new wings to their factories. They are unwilling to share the profits with the dramatic hacks, preferring to do the work themselves and so secure all that is going. And so they have set up as full-blown dramatists." But if the novelist cannot also write dra'a he will find that the public will not have him in his new vocation. The fate of a play, like the fate of a book, is determined by the public without regard to whether the author of the play is clever at something else.

PERSONAL.

MORRIS.—Felix Morris, who is pictured above, is at present playing the California vaudeville theatres. He appears in the playlet A Game of Cards.

DREW.—John Drew sailed from England last week to begin rehearsals for The Liars, which will follow William Gillette at the Empire.

SUTHERLAND.—Anne Sutherland has returned to New York after a most delightful Summer vacation.

GRANGER.—Maud Granger will play, in Stuart Robson's production of The Meddler, the role of Mrs. Oliphant, for which Louise Muldener was cast originally.

EVANS.—Mrs. Charles E. Evans (Minnie French), who suffered a broken leg through a recent cycling accident at Long Branch, was brought to her home in New York last week.

RUSSELL.—Lillian Russell is said to have achieved a prodigious success upon her appearance at the Winter Garden, Berlin.

WHITE.—Frederick W. White, well known to many members of the profession as a dramatic writer, is making his annual visit to New York. Mr. White, who was for years a critic in Albany, is now general manager of the Western Press Association, with headquarters at Denver. As a pastime he fills the dramatic columns of the *Post*, of that city. Mr. White writes brilliantly on dramatic topics.

BURNETT.—Mrs. Frances Hodgson Burnett and Annie Russell narrowly escaped serious injury through a runaway accident while driving recently near Mrs. Burnett's English country seat, "Graythem Hall."

WINTER.—Maude Winter arrived from San Francisco last Saturdey. She left town almost immediately to join the McCullom Stock company at Portland.

CARLETON.—Henry Guy Carleton was busy last week personally directing the rehearsals of his new play, The Cuckoo. Mr. Carleton is a good stage-manager, with ideas of his own.

MORIARTY.—Marcus Moriarty, of Julia Arthur's company, is at work on "A Child's History of the Civil War." In the Detroit fire which destroyed Miss Arthur's scenery Mr. Moriarty lost several pages of manuscript, representing many months of research. This Summer he has contrived to replace the lost pages.

BUCKLEY.—May Buckley has returned to New York after resting for the Summer at Del Monte, Cal. Her fortnight's special engagement with the Frawley company in San Francisco was most successful.

EYTINGE.—Rose Eytinge has been specially engaged to play this week with the new Park Theatre Stock company, in Brooklyn. She has not joined the company for the season.

DALY.—Augustin Daly has secured the American rights to the next work of A. W. Pinero.

PARKER.—Lottie Blair Parker has completed a one-act drama of the war, entitled The Broken Sword. It will shortly receive production by a cast of legitimate players at one of the local vaudeville houses.

DE BELLEVILLE.—The marriage is announced of Frederic de Belleville and Dorothy Chester. It took place several months ago in this city, the bride's mother having come to New York from Colorado to be present at the ceremony. Miss Chester is a native of San Francisco, but her home is at present in Denver. She has been on the stage for several seasons. Mr. and Mrs. de Belleville are both members of Mrs. Fiske's company.

DAVIDGE.—William Davidge has been engaged as stage-manager of the stock company at Schiller's Theatre, Chicago.

BARKER.—Richard Barker, who has been engaged to stage the new comic opera for Francis Wilson, arrived from Europe on Aug. 22 and at once began work. Mr. Barker will also stage the new opera for Jefferson De Angelis.

HASTINGS.—The Vicomtesse de Henriot, who leaped from a window the other day in Paris, starred here a few years ago as Vesta Dora Hastings.

FREEMAN.—Max Freeman is one of the latest engagements for Hotel Topsy Turvy at the Herald Square.

A WORD OF WELCOME.*

"What? Jonathan whip Spain?
The Spain of power and pride?
Not in a hundred years!"
Contemptuous Europe cried.
But Jonathan scorns weak delays;
He did it in a hundred days!

He did it 'mid the roar
And thunder of the guns,
With shot and shell that bore
Destruction hurled in tons,
That marked in its terrific track
The temper of the "Turret Jack."

All hail the hulls of steel,
All hail the hearts of oak!
God bless those noble tars
Whose souls went up in smoke,
'Mid furnace heat and tropic suns—
Here's to the "men behind the guns!"

A health to Sampson brave,
Commander of the fleet
That sent Cervera's ships
Down, downward to defeat;
A laurel more for Hobson's fame,
Who played with Death, and won the game!

And here's to "Fighting Bob"—
Chevalier of to-day,—
And all the boys we love
On the good ship *Iowa*.
The work they did for Uncle Sam
Combined the lion and the lamb.

"Torpedoes do not count,"
Cried Dewey—"go ahead;"
"They're dying, boys, don't cheer,"
Brave Captain Philip said;
The *Brooklyn* heard Schley's clarion call:
"There's glory here enough for all!"

So what must Europe think,
And what must Europe say,
About a land that bears
A hero every day?
To meet on foam or field
The men who scorn defeat,
Who'd rather die than yield,
"Who'd rather fight than eat!"

So here's to Uncle Sam,
By whom the work was planned—
His sailors on the sea,
His soldiers on the land—
And to the volunteers—
May all their powers increase—
Who crystallize in War,
To melt away in Peace!

EDWARD E. KIDDER.

* Read by the author at a banquet given by the Lambs to Commander Evans, of the *Iowa*, and three other officers of that ship—all Lambs—Aug. 24.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.)

EDWIN C. DUDLEY, Providence, R. I.: Marie Heilbron died at Nice, Italy, in March, 1886.

CHELSEA, New York city: John J. McNally and Dexter Smith are the authors of Revels.

DOUBTFUL, Philadelphia, Pa.: The Snow Flower is an altered version of Pauvretto.

S. G. MARSHALL, New York city: The Crabbed Age was produced at Wallack's Theatre in June, 1877.

READER, Louisville, Ky.: The steamer *Evening Star*, on which so many specialty performers lost their lives, sank at sea on Oct. 3, 1866.

OLD NEW YORKER, New York city: Old Heads and Young Hearts was first performed in America fifty-three years ago.

HENRY G. FOSTER, Chicago, Ill.: The Globe Theatre, of Chicago, Ill., was destroyed by fire on April 27, 1874.

C. F. FARRINGTON, Manchester, N. H.: The late John Stetson leased Booth's Theatre, New York city, in May, 1882.

AUSTIN C. HAYES, Cincinnati, O.: The Kiralfy Troupe first performed in New York city at the Olympic Theatre, in the Spring of 1869.

PLAYWRIGHT, Toledo, O.: Yes, the title "The King of Diamonds" has been used. Merritt and Conquest wrote a play with that title.

L. K. BARTON, Montreal, Canada: The first French opera to supersede Italian opera in France was performed in 1646. The opera was called Pomona, and was composed by Lully.

J. W. R., Borough of Brooklyn, New York city: Colonel William E. Sinn managed a variety theatre in Baltimore, Md., the season of 1869-1870.

A. H. WEEKS, Philadelphia, Pa.: John T. Raymond impersonated Colonel Sellers in The Gilded Age 119 times at the Park Theatre, New York city, the season of 1874-75.

L. L. S., Greenville, S. C.: Charles Coghlan made his American debut as Alfred Evelyn in Money at Daly's Fifth Avenue Theatre, on Sept. 12, 1876.

G. P. HALSTEAD, Pittsfield, Mass.: The Macready-Forrest riot took place from May 7 to May 10, in 1847, at the Astor Place Opera House, New York city.

T. R. E., Boston, Mass.: Nunky was the title of Sam Robertson's version of Der Bibliothekar, the German play from which William Gillette adapted The Private Secretary.

O. S. JOHNS, Franklin, Pa.: The chorus people are usually engaged for the season. Additional supernumeries are sometimes engaged when an operatic company plays in the larger cities.

P. M. A., Covington, Ky.: David Garrick was born on Feb. 28, 1716, at Hereford, England, and died in London on Jan. 20 1779. It was Dr. Johnson who said his death eclipsed the gayety of nations.

B. C. W., Bloomsburg, Pa.: Gabriel Harrison's dramatization of The Scarlet Letter was produced at Wood's Theatre, of Brooklyn, N. Y., on Feb. 25, 1878. Refer to the files of the Brooklyn *Eagle*.

J. K. PERRY, Atlanta, Ga.: The "porter" incident is told by Mrs. Mathews, in her "Life of Charles Mathews," as follows: "One memorable night during the engagement of Mrs. Siddons, a *contretemps* of a ludicrous nature occurred, for which no part of the audience was answerable. The evening was excessively hot, and Mrs. Siddons was tempted by a torturing thirst to avail herself of the only relief to be obtained at the moment. Her dresser, therefore, dispatched a boy in great haste to fetch a pint of beer for Mrs. Siddons, at the same time charging him to be quick, as Mrs. Siddons was in a hurry for it. Meanwhile, the play proceeded, and on the boy's return with the frothed pitcher he looked about for the person who had sent him on his errand, and not seeing her, inquired, 'Where is Mrs. Siddons?' The scene-shifter whom he questioned, pointing his finger to the stage, where she was performing the sleeping scene of Lady Macbeth, replied, 'There she is.' To the surprise and horror of all the performers, the boy promptly walked on the stage close up to Mrs. Siddons, and with a total unconsciousness of the impropriety he was committing, presented the beer. Her distress may be imagined. She waved the boy away in her grand manner several times without effect. At last the people behind the scenes, by dint of beckoning, stamping, and calling in half audible whispers, succeeded in getting him off with the beer, part of which in his exit he spilled on the stage, while the audience were in an uproar of laughter, which the dignity of the actress was unable to quell for several minutes."

THE USHER.

The promise of George Edgar Montgomery's early career was not fulfilled, and disappointment crowned the life of the gifted poet and able critic that ended last week.

When Montgomery was dramatic editor of the *Times* his work commanded the widest attention, and he ranked with William Winter and one or two other veterans as one of the influential stage writers in the metropolis. He was judicial to a degree rarely found in a man not far past twenty; his knowledge of the drama was expert, his ideals were lofty, and his opinions were safe from outside influence.

It was because of this last admirable quality that Montgomery lost his high place as a dramatic critic. Henry Irving came to play his first New York engagement. It was believed that Montgomery would dislike his mannerisms and find little to praise in his acting—not because of personal prejudice, but because Irving represented in art what Montgomery was known to disapprove.

Influence was brought to bear on the proprietor of the *Times*—not by the actor, but by his friends—with the result that Montgomery was not permitted to write the Irving criticisms. It was generally understood at the time that Joseph Hatton—who came over as part of the Irving entourage in the character of a sort of upper press agent—contributed the reviews of the Irving performances to the columns of the *Times*.

This treatment naturally galled Montgomery, who soon after handed in his resignation. It was accepted, and his successor appointed. In more ways than one this affair seriously affected the writer's prospects, and never was he able to regain a post of similarly commanding importance.

He was the victim of his own high principles. His subsequent experiences in literature and journalism were varied and generally unsuccessful. And yet there was not a dramatic critic in this city during twenty years better qualified than Montgomery to succeed or more deserving of respect and confidence.

Dramatizations of popular novels are announced in large numbers.

A few years ago you could find scarcely a manager or star who took any interest in such works, or believed that there was any public demand for them.

Now, in the customary way, they are rushing to the other extreme, and the stage will soon be deluged with plays based on books, many having no especial fitness for stage use beyond the fact that they have succeeded as fiction.

It is a pity there is not more independence and originality among those that provide dramatic amusement for the American public. What is commonly regarded as a popular craze for a special kind of entertainment in reality is often the result of following the managerial bellwether.

All this discussion about various Cyrano de Bergerac productions is likely to advertise the play widely in advance, and to accomplish nothing else.

Rostand's drama is common property in America, because it was published in France, and no copyright was obtained here.

Mr. Mansfield says he has paid a sum of money to the author for his sanction. That may or may not give Mr. Mansfield a moral right to the use of the work. If Mr. Daly or any other manager chooses to salve his conscience by sending an honorarium to Rostand he will acquire as much of a moral right to perform Cyrano as Mr. Mansfield, who considers that he has pre-empted it.

Mr. Mansfield's mad haste to get Cyrano on the boards is quite unnecessary, for Mr. Daly has no intention to present his version of the play until mid-Winter, during Miss Rehan's engagement at the Fifth Avenue. Little account need be taken of threats of duplicating Cyranos in other directions. The play presents many difficulties in translation and performance, and it can succeed here only by artistic and masterly treatment in both these directions—such treatment as Mr. Daly and Mr. Mansfield are amply qualified to give it, but which it is not likely to receive elsewhere.

The seizure of Magda by McKee Rankin is quite a different matter. I have investigated the copyright held by Emanuel Lederer, and the facts all go to show that it is flawless.

Mr. Lederer copyrighted the play in this country in 1893, by arrangement with Herman Sudermann, its author, simultaneously with its copyright in Germany. The Winslow translation which Mr. Rankin uses is published in Boston by arrangement with Mr. Lederer, and no privilege of representation is carried with its sale.

As in the case of The Two Orphans and Trilby, Mr. Rankin endeavors to befog the case with specious explanations; but the facts remain that Mr. Lederer owns Magda in this country under a contract with Sudermann; that he has a valid copyright, having complied with all the legal requirements, and that he purposes to call Mr. Rankin to account in legal proceedings based on the recent amendment to our copyright law.

The following letter has reached me from a town in Ohio:

In speaking of the stock revival you mention an opinion that such revival will be of much benefit to American dramatists, who as yet have had but little encouragement and opportunity. You also say: "At present the attitude of the average American playwright is one of dejection, if not of despair." I would thank you very much to let me know if you consider the present attitude of young English authors superior to that of their American brothers, and why? NEAL HARPER.

The young English author has before his eyes innumerable examples of the rewards bestowed upon successful dramatists of his own race.

He sees a steady demand for their work by English managers, and he sees American managers—the group that speculates in plays as men speculate in stocks—jumping over one another in a frantic effort to corner the play-market, buying everything in sight and out of sight.

He sees managers all about him that have experience and brains enough to encourage new writers of talent, quite irrespective of the value of their names, and he knows that these managers are conscious that the public wants good plays, but preferably good plays of native origin.

He knows that the British drama is an institution, and that its growth has been patriotically and cheerfully cherished from generation to generation since its birth.

These are a few of the reasons why the young English playwright has the advantage of his American cousin—and there are many others equally as cogent.

AS TO CYRANO DE BERGERAC.

Augustin Daly formally announces the production at his theatre of Cyrano de Bergerac. Richard Mansfield aslo intends to produce this play, in which he will assume the title-role originated in Paris by Coquelin. Mr. Mansfield's manager, A. M. Palmer, told a MIRROR man that Mr. Mansfield had paid Edmond Rostand, the author of the play, a cash sum of money for the privilege of production. Mr. Daly claims that he is equally entitled to use the play because a printed translation was on sale at the book stores before any copyright had been secured. Mr. Mansfield replies, through Mr. Palmer, that he was well aware at the time he paid M. Rostand the cash bonus that the play was not adequately protected. As a matter of justice he felt that M. Rostand should receive something in the way of royalties, and therefore paid that author a goodly cash sum in advance.

Mr. Daly, who rarely makes a mistake about the copyright laws of this country, does not take Mr. Mansfield's view of the matter. If M. Rostand neglected to obtain legal protection for his play, then so much the worse for M. Rostand, says he, and so much the better for Mr. Daly, and every other manager who cares to produce the play.

Through the medium of his house programme Mr. Daly announces that Miss Rehan will play Roxane and Charles Richman Cyrano.

W. A. Brady, who is never slow in scenting a "fad," announces that if Mr. Mansfield's production shows that the play is acceptable to the American public he will immediately send out half a dozen companies with his own version of the Rostand work.

BERNARD BECOMES A STAR.

Sam Bernard made his stellar debut at the Collingwood Opera House, Poughkeepsie, Aug. 26, under E. Rosenbaum's management, in The Marquis of Michigan, a comedy in three acts, by Glen MacDonough and Edward W. Townsend. There was present a fair-sized audience, in which were many New Yorkers. The play, the star and the entire supporting company scored heavily, the audience being convulsed with laughter the greater portion of the time. In the part of the Marquis Mr. Bernard has an excellent opportunity to display his decidedly humorous talents and his peculiar contortion of English. Dan Collyer as Leaky Loomis, a burglar, did clever work. Maud Haslam and Maud White were excellent as female lawyers, and Charles Jackson pleased as Bob Tyke, a reformed swell. Helen Brackett was capital as a professional strong woman, and Vivian Townsend and Grace Freeman were most attractive sisters. Others in the company were William Burress, William Rollins, Florence Price, Helen Lacy, Dorris Wilson, and Lillian Collins. Among those present from New York were H. B. Sire, F. K. Ney, Leander Sire, J. L. Ford, Rudolph Aronson, Mr. and Mrs. John C. Rice, B. Fisher, John Fries, George Marion, Dan McAvoy, Weber and Fields, and their manager, Leo J. Teller, and May Irwin, who came from the Thousand Islands for the occasion. The performance was an auspicious one, the audience not being satisfied until both the authors and the star had bowed their final thanks in front of the curtain.

THE GERRY SOCIETY AGAIN.

Blanche Nesbitt, said to be seven years of age, was taken from her guardians, Mr. and Mrs. William E. Todd (Adele Carlton Todd), at Rochester last week by a Gerry Society agent who charged that the child did not have proper care. To a MIRROR man Mr. Todd said:

Two years ago the child was placed in our care by her parents at Toronto, and was to be instructed for the stage. She learned to read, to write and to enact child roles. We brought her to New York for musical instruction, when, on Aug. 21, the Gerry Society took her away, alleging that she was ill-treated and neglected. Their information appears to have been derived from a landlady with whom we had several disputes. We demanded an investigation, notified the British Consul, and wrote to the parents requesting them to ask for the return of the child. An agent of the Gerry Society also wrote the parents. Hearing was deferred until yesterday, a Gerry agent producing a telegram from the child's father requesting delay until they should receive a letter from him. In court we were honorably discharged. The child will be returned to its parents.

A SOLDIERS' THEATRE.

The theatre in the Soldiers' Home, at Togus, Me., under the able management of Colonel Samuel H. Allen, Governor of the Home, has been entirely remodeled at a cost of $6,500, and the seating capacity of the house has been increased from 2,400 to 3,500. Attractions are played one night only on a guarantee of $250. Besides the 4,000 inmates of the Home there are the nearby towns of Augusta, Gardiner, and Hallowell to draw from. These towns are so close that companies can play a matinee at Augusta and appear at night at Togus on the same day. The season opens on or about Sept. 15.

DEATH OF GEORGE EDGAR MONTGOMERY.

George Edgar Montgomery died at his home in New York city on Aug. 22, after a lingering illness. He was born in New York city about forty years ago, and when a boy was sent to Paris to complete his education.

On his return to America in 1877 Mr. Montgomery began his career as a journalist. Shortly afterward he became the dramatic critic of the New York *Times*, and held that position till 1884. He had been a student of the drama from boyhood, and his knowledge of everything pertaining to the stage was considered most remarkable for a critic who at twenty wrote as if he had been an experienced theatregoer. Moreover, Mr. Montgomery possessed a "capacity for taking great pains," and made it a habit to acquire all available information concerning any play he was about to criticize. The thoroughness and conscientiousness of his criticisms were in themselves qualities that would have led to his rapid advancement, but he possessed the additional advantage of a graceful literary style.

Mr. Montgomery's criticisms were not only instructive but exceedingly entertaining, as he was an unusually gifted writer. During this period he acquired a reputation as a poet, and a book of his poems published in 1880 attracted considerable attention. In 1886 he was appointed associate editor when *The Theatre*, a monthly magazine devoted to the drama, was first issued. During the past ten years he had been in poor health, but was a frequent contributor to various periodicals in this country, and was the American correspondent for several English papers. Poems from his pen appeared from time to time in *Harper's*, the *Century*, and other magazines. One of his poems, "These Days of Summer Are So Rich with Bloom," published several years ago in *Harper's Weekly*, was copied all over the country. Had Mr. Montgomery not lost his health he would probably have taken a high place in American literature.

Mr. Montgomery wrote the words of the hymn, "In the Evergreens," for the dedication of the Actors' Monument in Evergreens Cemetery on June 8, 1887. The words were very impressive, and were sung to a charming melody by Robert Schumann by the male members of the combined choruses of the various operatic companies playing in New York city at that time. This chorus comprised 125 voices, and with an accompaniment of horns made the rendering of the hymn very effective.

In the early eighties Mr. Montgomery was married to Mary L. Caldwell, a very accomplished young lady, and a daughter of the late Stephen Caldwell, who was a prosperous business man, of Buffalo, N. Y. His widow survives, but there were no children.

REVIVAL OF THE STAGE DUEL.

No less than four stars announce new plays in which a duel scene is a conspicuous feature. The controversy between Wilton Lackaye and Andrew Mack as to the priority of their rights to a certain original duel waxes hotter as the time approaches for Mr. Mack to open his season with A Ragged Earl. Threats of injunctions and lawsuits are in the air. Now comes the announcement that Chauncey Olcott's new play is to have as one of its important episodes a stage duel of a novel sort. Tim Murphy also makes known the fact that his play, The Carpetbagger, contains a duel with knives, which is sure to surprise even the old theatregoer whose memory goes back to Bowery times when at least one stage duel was fought every night.

A PARROT AS AN UNDERSTUDY.

Josephine Brittain, who is to play the Spanish adventuress in Harley Merry's production of Cuba's Vow this season, was recently presented with a parrot which she keeps in her room. While studying her part she rehearsed aloud, and was surprised one day to hear the bird shouting out the dramatic lines with the same emphasis she had given them. Miss Brittain says she is now coaching the parrot for the entire part, so that she can carry an understudy who will not be able to draw her salary.

SAID TO THE MIRROR.

EDWIN EMERY: "I am not Edward Emery, at one time a member of Kelcey-Shannon company. The similarity of names has caused considerable annoyance. Hereafter I shall sign my name Edwin T. Emery."

ERNEST LACY: "Accusations are still being made to the effect that the duel scene in my play, The Ragged Earl, for Andrew Mack, had been stolen. I wish that the accusers might inquire of persons who read and even rehearsed my play long before the writing of another drama from which, it is charged, I appropriated the duel scene."

M. O'BRIEN: "Now that the Government has seen fit to tax traveling companies, I think a way should be found to allow every actor, and carpenter, and property man, and manager a chance to cast his vote, no matter where he may be in this country—not for local or State elections, but at the national election. We want a voice. Taxation without representation is wrong."

J. A. REED: "The theatrical managers, judged by interviews published in THE MIRROR have not descended to trifles, as they are resigned to their fate, calculating to pay the tax of $10 for each State played. This is an exaggregated amount, as the following discount of 83 1-3 cents for each month, dating from the first after July, will show: Companies opening in September will be required to pay but $8.33 1-3; playing another State in October, $7.50; November, $6.66 2-3; December, $5.83 1-3; January, $5; February, $4.16 2-3; March, $3.33 1-3; April, $2.50."

LAWRENCE MARSTON: "In a recent issue of THE MIRROR appeared the statement that The Widow Goldstein would go on the road this season under the management of H. F. Vogel. This play is the property of Lillian Lewis, my wife, and she has not leased the rights. Any one presenting the play will be prosecuted to the fullest extent of the law."

RICHARD KARL: "Through advertising in THE MIRROR I received two flattering offers, but as I have decided to go to Vienna to finish my musical education, I have declined them. I must say that THE MIRROR is an excellent advertising medium. I have read it constantly for fourteen years, and shall continue to peruse it in Vienna."

JOBYNA HOWLAND.

Jobyna Howland, a portrait of whom, as Ophelia in the mad scene of Hamlet, appears above, is a Western girl, who was born in Indianapolis, and whose home for some years has been in Denver, where she played, as an amateur, Leah, Juliet, the Queen in Hamlet, and many other important roles. Her professional debut was made about two years ago in stock work as Lady Gwendoline Bloomfield in Drifted Apart. This impersonation was followed by Sylvia in Broken Ties and by many more strong roles, as well as by clever monologue work. Last season she played most successfully "the friend" in A Milk White Flag, and was engaged to enact this season the lead in Clay Clement's A Southern Gentleman, but difficulty with the management led her to resign the part and come to New York, where she is now. Miss Howland is fair and tall, claiming unique distinction as the tallest actress in America, being almost six feet in height, statuesque, and distinguished. She expects to engage in high-class stock or repertoire work, and next year or the year later she will star in legitimate dramas, believing the line pursued by her as an amateur to be of the sort best adapted to display her admirable talents.

THEATRICAL INCORPORATIONS.

The Luescher-Heffron Company, of Syracuse, which is to star Eddie Bald in A Twig of Laurel, was incorporated at Albany last week with a capital stock of $5,000. The directors are Martin A. Luescher, William J. Heffron, and J. Garret Hotaling, all of Syracuse. The Campbell-Caldwell Amusement Company also filed incorporation papers at Albany. The company is capitalized at $1,000, and the directors are Alvin Caldwell and Robert and Catherine Campbell.

ENGAGEMENTS.

Margaret Dunn and A. W. Purcell, late of the Castle Square Stock company, with Hiatt-Hall's Metropolitan Stock company.

Estelle Dale, to play Mrs. Haverhill in Jacob Litt's production of Shenandoah.

The Boston City Quartette—Evans, Brine, Burton, and Hurley—for On the Wabash.

Harry Thornton, for The Girl from Paris.

The Americus Comedy Four, for Yon Yonson.

Marie Harcourt, with Alma Chester for soubrette roles.

Mrs. McKee Rankin, for The Turtle.

For the Murray Comedy company, J. Rus Smith, manager: Vivian Patee, Mina Gennell, Leora Lane, Erma Weste, Amelia Ferguson, Little Juanita, Harry C. Stanley, Franklyn Whitman, Selmar Romaine, Fred Tillish, Jack Kenyon, C. H. Ferguson, V. C. Minnelli, the Ferguson Brothers, Isaac Murray, and Charles Lamb.

With Daniel Sully: Jefferson Lloyd, George H. Rareshide, George D. Dairs, Christy Miller, Harry McFayden, Elmer Lissenden, Marieta Esmonde, Daisy Chaplin, Jenny Lissenden, Kate Medinger, and James Wall; Willis E. Boyer, manager.

R. E. Graham, by Gray, Block and Ranken, to play I. McCorker, Charles E. Evans' old part, in the revival of A Parlor Match.

Elise Rellium, for Rose in A Bunch of Keys.

Vernon Somers, for the lead in Lost in New York.

The Manning Sisters, for A Parlor Match.

H. Victor Morley and Lillian Bayer, re-engaged with Agnes Herndon.

Flora Fairchild, sister to Julia Arthur, with Thomas E. Shea.

Ione Chamberlin, with William H. Crane.

Stella Blair, for A Hired Girl.

Walter Wayne, for the Bubb Comedy company.

For the King Dramatic company: Kirk Brown, Orlin Kyle, E. R. Whelan, George H. Rowe, Fred D. Munroe, Lawrence McGill, Edmund Burroughs, Spencer Charters, W. L. Bruel, F. R. Price, Edith Totten, Gertrude Shipman, Maude Phelps, Margaret Tennant, and Maud Madison; F. F. Cleckner, business-manager; Nathan Appell, manager.

Through the International Bureau: J. S. Kitts, for the Bubb Comedy company; Frederick Dilger, for the Miller and Steel company; Nina Saville, for the Fox Stock company, and Pia De Voe, for The Light on the Point.

For the Royal Italian Opera company: Alberto de Bassini, D. Cantari, and Signorina Danti.

Zora Hollingsworth, with Richard Mansfield.

Edith Hoyt, for Innocent Kidd, in A Parlor Match.

TO ADVERTISERS.

As Labor Day will fall on Monday, Sept. 5, it will be necessary for THE MIRROR bearing date Sept. 10 to go to press earlier than usual. Advertisers will please bear in mind that their favors for that number cannot be received later than 11 o'clock A. M. on Saturday, Sept. 3.

AT THE THEATRES.

Daly's—A Runaway Girl.

Musical farce in two acts by Seymour Hicks and Harry Nichols. Music by Ivan Caryll and Lionel Moncton. Lyrics by Aubrey Hopwood and Harry Greenbank. Produced Aug. 25.

Guy Stanley	Cyril Scott
Lord Coodle	Wilfred Clarke
Professor Tamarind	Herbert Gresham
Signor Polloni	Henry Stanley
Hon. Bobby Barclay	Eric Scott
Sir William Hake	Paul McAllister
Mr. Creel	Tom Hadaway
Leonello	Arthur Donaldson
Pietro Pescara	George Lesoir
Santa Cruz	Frank Regis
Boccaccio	Charles Bates
Doloroso	Percy Smith
Gendarmes	R. Roberts, F. Evans
Flipper	James Powers
Dorothy Stanley	Yvette Violette
Lady Coodle	Catharine Lewis
Mrs. Creel	Gerda Wismer
Fraulein Ehrenbreitstein	Belle Harper
Agatha	Blanche Carlisle
Martha	Marian Stuart
Dolly Dudley	Beatrice Morgan
Maude Brook	Mabelle Thompson
Grace Arlington	Violet Goodall
Bertie Wates	Edith Hutchins
Jessie Portman	Rosa Vera
Georgie St. George	Edna Hunter
Eva Grosvenor	Hazel Pughsey
Alice	Mabel Gilimann
Carmintia	Paula Edwardes
Winnifred Gray	Virginia Earl

Augustin Daly, having made up his mind that A Runaway Girl was worth importing to these shores, produced the piece last Thursday night, thereby inaugurating the twentieth season of his present theatre, and his thirtieth season as a New York manager.

Whatever Mr. Daly does is always well done. He devotes as much care and time, and spends as much money in the production of a trifle like A Runaway Girl as in the production of some serious work more in accordance with the traditions of his house. As a result, this latest London farce has been transplanted to the stage of Daly's without any abortive effort at localization. The spirit and atmosphere of the original production have been preserved in a commendable degree, and the costumes and scenery used in London have been precisely duplicated.

The piece itself does not merit extended notice. It is of the same general cut and texture as the other "Girl" plays—The Ballet Girl, The Gaiety Girl, The Shop Girl, The Circus Girl, and the rest of the innocuous lot. No less than six different sets of brains were called into service for the manufacture of A Runaway Girl. Two gentlemen wrote the music, two wrote the lyrics, and two collaborated on the story and dialogue. As some one has drily propounded, "If it takes six Englishmen to write a piece like A Runaway Girl, what kind of a piece would twelve Englishmen write?"

However, the music is piquant and pretty, the lyrics smooth and flowing, and the story, though neither ingenious nor novel, moves along at a rapid pace through a succession of diverting episodes. The entertainment, too, as a whole, has the saving grace of refinement, and for this reason, if for no other, is likely to recreate the audiences of Mr. Daly's house for some time to come.

The heroine is a convent school girl who runs away to escape a marriage with an unknown man chosen for her by her guardian. She joins a band of street singers, and in the course of her wanderings meets the young man whom she was to marry. They elope to Venice, and after a redundancy of irrelevant incidents they learn that their marriage will meet the approval of their guardians.

This trite story is made to suffice for the two acts of the play, and to atone for their paucity of invention the authors have introduced a great number of subsidiary characters—some of them amusing, some tiresome, but all of them more or less involved in the story and related in one way or another to each other.

The piece was played in a brisk, bright way by nearly everyone concerned in the work. First honors fell fairly to Paula Edwardes as a fat, little Cockney girl from Blackfriars Road, masquerading as a Corsican street singer. Miss Edwardes has long been regarded as a promising young comedienne; but she has now passed the "promising" stage. She is a comedienne of present achievement. Her sense of humor is strong, and, what is more, she can make that sense of fun palpable to her audience. If there were nothing else in A Runaway Girl, Miss Edwardes' song about her yearning for "'Igh Society" would insure the success of the piece.

Virginia Earl as the runaway school girl combines sentiment and sprightliness in her usual graceful way. Cyril Scott is the young gentleman who falls in love with her. His acting is better than his singing or dancing.

James T. Powers as an English jockey metamorphosed, first into a courier, and afterward into a Corsican brigand, has special opportunities for the display of his characteristic qualities. He is particularly comic in his scenes with the Corsicans. Herbert Gresham as an aged professor and George Lesoir as the leader of the brigands acted with fine sense of restraint and moderation.

Miss Gillman cleverly seconded Mr. Powers in his principal scenes, and judging by the applause which welcomed her on her first entrance, she is already a firm favorite with the *clientele* of Mr. Daly's theatre. In a comparatively small part, Catharine Lewis again proved herself an actress of authority, and in one brief scene Paul McAllister demonstrated genuine ability for eccentric comedy.

Wilfred Clarke, Tom Hadaway, Eric Scott, Yvette Violette, and Belle Harper are all to be commended for the individual excellence of their performances. After A Runaway Girl has been duly compressed, it ought to have a profitable run. At the first performance last Thursday night the theatre was intolerably hot. But the perspiring audience used their programmes for fans and enjoyed the whole performance, from the rising of the curtain even unto the going down of the same.

Fourteenth Street—Devil's Island.

Melodrama in five acts by Vera De Noie and Arthur D. Hall. Produced Aug. 29.

Maurice De La Tour	William Harcourt
Prince Boris Orloff	Ralph Delmore
General Regand	Emile La Croix
George Maxwell	Warren Conlan
Victor Duvernay	Carlton Wells
Oscar Astor	Ernest Tarleton
Prince Chin Loo	Ching Fo Long
Yussef Bey	Xenophon Castriota
Count Yamacoochi	Takio Sampio
Tony Pons	Tony West
Sergeant Grandin	Frank Surles
Corporal La France	Edward Coombs
Pierre	Harry Wheeler
Francois	M. Delemater
Anatole	Fred Colby
Countess Nina Petrovsky	Emily Rigl
Pauline De La Tour	Adlyn Wesley
Gay Huntress	Vera De Noie
Elizabeth Atherton Randolph.	Dorothy Rossmore
Babette Folliot	Christie MacLean

The terrible ordeal undergone by Captain Dreyfus for alleged betrayal of military secrets of France to a foreign power is the acknowledged source of inspiration of the authors of the new melodrama, Devil's Island, produced at the Fourteenth Street Theatre last night. The military degradation of Dreyfus is the most stirring scene of the play.

In the first act, a purely apocryphal story is outlined by the authors, showing Dreyfus' career from the first plotting of his enemes for his downfall. A certain adventuress, Countess Nina Petrovsky, known as La Petite Diable, is infatuated with Dreyfus. When he repulses her she joins forces with Orloff. Through the machinations of this precious pair Dreyfus is tried and convicted for betraying national military secrets. The degradation scene is probably as illusive as any stage representation of this event well could be. Five thousand people witnessed the ordeal which Dreyfus bore with soldier-like fortitude. At the Fourteenth Street Theatre the stage is sufficiently crowded to give the illusion of an immense assemblage of people.

The remaining three acts of the play are made up, of course, of fictitious events. The third act shows Nina's apartments in Paris. She is loved by Lieutenant Duvernay, Governor of Devil's Island, where Dreyfus—or De La Tour, as he is called in the play—is supposed to be serving his life sentence. Nina, with the capriciousness of her class, repents of the mischief she has wrought, and now resolves to make reparation. Rescue seems impossible, because the penal island is closely guarded and no one is permitted to land there. Pretending to yield to Duvernay's wooing, she drugs him, steals his uniform and commission, and thus disguised as a youthful lieutenant sails to Devil's Island and effects a landing.

Of course, Nina's efforts would be without avail were there not an American on hand to aid in her righteous mission. He happens to be that nerviest of men—a newspaper reporter. So to this redoubtable woman and her cool-headed ally falls the honor of freeing Dreyfus. He is accordingly rescued with ease and rapidity, and in the final act of the play clears his good name and vindicates his honor—"as we would have it," the programme said.

For the interpretation of the play, Manager Wallick has secured some excellent players. William Harcourt personates Dreyfus, and Adlyn Wesley his faithful wife. The spy Orloff finds a forceful representative in Ralph Delmore, while Emile La Croix appears as General Regand.

In the part of the adventuress, Miss Rigl fairly revels. Throughout the entire five acts the complex nature of the woman is indicated with subtle art. As two rival reporters of American "yellow journals," Warren Conlan and Dorothy Rossmore provide some enlivening comedy. Vera De Noie, one of the authors, acts with distinction and intelligence in a part of some importance, and Christie MacLean, in a congenial role, again demonstrates her cleverness as a soubrette.

The scenes are all pretentious and elaborate. One of them shows a full-rigged ship, which is seen gradually approaching from the horizon, head on.

Star—The Maine Avenged.

Melodrama in four acts by Hamilton Harris. Produced Aug. 29.

General Calixto Garcia	Harry Pearson
Colonel José Cordovas	Hamilton Harris
Captain Roy Merry	Ulric Collins
Sergeant Jack Killalea	Giles Warren
Colonel Rafael Bostana	Hardee Kirkland
Lieutenant Castares	George Staley
Sergeant Monfook	James Rogers
Corporal Gazas	William Rennie
Pedro	James Neale
Madalina Cordovas	Eugenie Besserer
Anita Bostana	Florence Rossand

History is repeating itself at the Star Theatre this week. The *Maine* is destroyed, war is declared, Santiago is taken, and a score of other thrilling incidents occur at each performance. All these things happen in The Maine Avenged, a melodrama, by Hamilton Harris, a formerly prominent actor, who has emerged from retirement to give the public another addition to the crop of war plays.

The author has arranged his play so that it will get plenty of "kind applause." His Spaniards are all devils incarnate, and his Americans and Cubans models of heroism and honor.

His scenes abound in incidents where villains are foiled and virtuous persons triumph. This makes the play exciting enough, particularly to the inhabitants of the gallery, who went wild over it.

The first act shows two officers plotting the destruction of the *Maine*. They are overheard by a sentry, who, in reality, is a Cuban spy. Just as one of the Spaniards, Lieutenant Castares, is about to touch the button that will blow up the vessel, the spy breaks into the room, discloses his identity and the fact that he possesses a letter which convicts the Lieutenant of treason. The two fight a duel and the Spaniard falls. José, the spy, releases an American imprisoned in an adjoining cell. Meanwhile the Spaniard manages to press the fatal button before he expires, and the *Maine* is seen to go up in smoke. This gives the play a good start, and the succeeding acts show the Cabañas prison, where Madalina, sister of José, is rescued; a Spanish outpost, where the wife of Colonel Bostana makes trouble for him, and, finally, General Garcia's headquarters before Santiago, where Colonel Bostana is proved to be a villain of the deepest hue and meets his just deserts, and where, with the fall of Santiago, the play's title comes true.

Mr. Harris himself played José with considerable ability. Hardee Kirkland made an excellent Colonel Bostana. Harry Pearson made up well as General Calixto Garcia. Eugenie Besserer was effective as Madalina, and Florence Rossland capable as Anita, the Colonel's wife. Ulric Collins, Giles Warren, George Staley, James Rogers, William Rennie, and James Neale played the remaining characters satisfactorily.

The scenery, which was well painted, is the work of Theodore Resig.

Murray Hill—The New South.

The Murray Hill Theatre was opened as a stock house last Saturday night with a new stock organization under the direction of Henry V. Donnelly. During the Summer the house has undergone some radical improvements, and it is now a perfect little playhouse. There was a large audience present Saturday night, and as the various members of the new company made their first entrance each received a hearty and cordial reception. If anyone can make a successful house of the Murray Hill Manager Donnelly ought to be that man. He has brought together an excellent organization, every member of which, from little Miss Milliken, a charming ingenue, to the veteran Tom Stetson, is a capable and conscientious artist.

For the inauguration of his reign Manager Donnelly chose The New South as his first bill. The performance was smooth, even and effective, and each member of the cast seemed especially fitted for his or her respective role.

Robert Drouet played the hero, Captain Harry Ford, and surprised even his warmest admirers by the ease and finish of his acting. It is no undue praise to say that the part has never been played better. Mr. Drouet dominated the stage completely whenever he came before the audience.

As General Gwynne, William Redmond was the personification of Southern courtliness. Walter Allen, who seems to be as thoroughly at home in legitimate drama as in broad burlesque and comic opera, played the young doctor with skill and authority. The villainous Fitzhugh became a very plausible and possible human being under the quiet, unforced treatment of Emmet King, and Charles D. Waldron was the impetuous young Southerner, Jefferson Gwynne, to the life.

As for Tom Stetson—oh, shades of Neck-and-Neck!—he never missed a point or skipped a subtlety in indicating the complex nature of the brutal negro, Sampson. In the last act his simulation of abject frenzy fairly took the audience by storm, and even those theatregoers who remember James Herne's superb performance of the part were warmest in their appreciation of Mr. Stetson's impersonation.

The heroine, Georgia Gwynne, was enacted by Hannah May Ingham with the simplicity and sincerity characteristic of this excellent actress. Rose Beaudet, in some very striking gowns, was a handsome and dashing Mrs. Newport. Dorothy Donnelly brought good looks and vivacity to the part of Kate Essenden, and Sandol Milliken, a newcomer to the metropolitan stage, was as natural and unaffected an ingenue as one could desire.

There were recalls after every act, and at the conclusion of the play the curtain had to be raised and lowered several times.

Manager Donnelly has surrounded himself with clever aids. Harry E. Allen is his business-manager, Walter Burridge his scenic artist, William Dooley his musical director, and William Redmund his stage-manager.

Next week, The Ensign.

Columbus—Caste.

The Columbus Theatre Stock company began its second season last Thursday evening, with a good attendance. Caste was the play selected for the opening bill, and it received a good interpretation by the members of the company, which includes many of those who were with the organization last season.

Frank Mordaunt gave a good characterization of the drunken old man, Eccles. Alberta Gallatin was excellent as Esther, and Agnes Knights charming as Polly. William G. Beach as George D'Alroy, Frazer Coulter as Captain Hawtree, Charles W. Bowser as Gerridge, Kate Denin Wilson as the Marquise St. Maur, and W. Heisman as Dixon all did praiseworthy work.

CHRISTOPHER, JR.

Last night's bill at the Columbus was Madeline Lucette Ryley's comedy, Christopher, Jr. The cool weather had a good effect on the attendance, and the house was well filled. First appearances with the company were those of Frank E. Aiken, as Christopher, Sr., and Orvin Johnson, as Bellaby, and H. G. Lonsdale. All gave satisfaction, Mr. Aiken making a particularly good old man. Alberta Gallatin as Dora, Agnes Knights as Nelly, Effie Germon as Mrs. Glibb, and Kate Denin Wilson as Mrs. Colt handled the female roles pleasingly, while the other male characters received equally good treatment from William G. Beach as Christopher, Jr., Theodore de Vere as Whimper, Donald P. Bowles as Joe, and Frazer Coulter as Major Hedway.

People's—The Light On the Point.

The Light On the Point was received at the People's last night before an audience that was unusually demonstrative in its reception of this popular play. Memories of Hugh Fay in the original production recur inevitably to all who enjoyed his unctuous impersonation of the Irish part. Andrew Glassford, the author of the piece, now plays the part. Without any attempt to duplicate poor Fay's mannerisms, Mr. Glassford succeeds in giving an excellent piece of acting.

In the construction of The Light on the Point, the once-popular melodrama of The Lancashire Lass was laid under heavy contribution. "Party by the name of Johnson" is still a vital personage, and no matter how he may be disguised, his old friends are sure to recognize him.

The company supporting Mr. Glassford is, in the main, a good one. W. P. Kitts, always reliable and always finished in his art, shares honors with the author.

At Other Houses.

HARLEM OPERA HOUSE.—Hoyt's A Stranger in New York opened the season of this house last evening. In the cast were Harry Conor, Anna Boyd, Lloyd Wilson, Arthur Pacie, Charles Warren, George A. Beane, Harry Gilfoil, John Hyams, William F. Ryan, Harry Ronalds, Florence Lillian Wickes, Louise De Wolfe, Etta Gilroy, Mae Crossley, and Elmore Hallam.

ACADEMY.—Denman Thompson's revival of The Old Homestead continues to large houses.

CASINO.—Yankee Doodle Dandy is attracting generous patronage and gaining no end of applause.

EMPIRE.—The season of this theatre opened last evening when William Gillettee and his company revived his successful farce, Too Much Johnson. Mr. Gillette will reappear next week in Secret Service.

GARRICK.—Hoyt's latest farce, A Day and a Night, is scheduled for its first metropolitan hearing at this theatre this (Tuesday) evening.

HERALD SQUARE.—A revival of the French Maid will reopen this theatre on Saturday evening.

MADISON SQUARE GARDEN.—Imre Kiralfy's Naval Show has proved a magnetic innovation, and the two daily performances are given to enthusiastic crowds.

MANHATTAN.—This completely rejuvenated house will reopen on Saturday with F. Ziegfeld, Jr's., production of Leon Gandillot's Parisian farce, The Turtle, adapted by Joseph W. Herbert. In the cast will be W. J. Ferguson, M. A. Kennedy, Henry Bergman, George Leslie, Harry Allen, Sadie Martinot, Grace George, Merri Osborne, Agnes Findlay, and "Aunt" Louisia Eldridge.

WALLACK'S.—Stuart Robson in Augustus Thomas' new comedy, The Meddler, will open this house on Thursday evening.

OBITUARY.

William Stutz, stage manager and a member of the band of Barlow's Minstrels, died on Aug. 18 at an early hour in his room at the Hotel Cooper, at Dayton, Ohio. The deceased was twenty-six years old, and his genial disposition made him very popular. A particularly sad feature of his death is the fact that he joined the company several weeks ago against the wishes of his mother and sister. The remains were sent to his home in Dubuque, Iowa, on Aug. 19, the members of the company defraying all the necessary expenses.

Sidney G. Tover, formerly a member of The Girl from Paris company, died Thursday last at the New York Hospital. His death resulted from a fever contracted in the West Indies, whither he had gone as a correspondent of the New York *Journal*. Young Tovey, who was of English birth, had many friends in the profession. He was engaged to be married to Anita Wilson, who played the title-role in The Girl from Paris at the Fourteenth Street Theatre last Spring.

Charles H. McKinley, formerly of Marks Brothers Combination, died at St. Joseph's Hospital, Denver, Col., on Aug. 17, aged thirty-two years, of consumption and complicated diseases. The remains were buried in the Elks' Rest, Riverside Cemetery, Denver, by the local Elks. Mr. McKinley was a member of the Hancock, Mich., Lodge of Elks, and his former home was in Barrie, Ont. His widow (Alice Kemp) survives.

The death of Louisa Leclercq is reported to have occurred in London, on July 16. She was the daughter of Charles Leclercq and sister of Rose, Carlotta and Charles Leclercq, the two last named being well remembered here. For thirty years she had lived in retirement. Her death leaves only one member of the famous Leclercq family, Rose, who is living in England.

Vira Ferrand, at one time a well-known dancer, died at Lewiston, N. Y., on Aug. 20. She was a popular favorite in New York, Boston, and other cities. During the war she danced at R. W. Butler's Theatre, 444 Broadway, New York, where her pretty face and splendid dancing attracted great attention.

Born.

RENTFROW.—A son to Mr. and Mrs. Jap Rentfrow (Helen Myrtle), at Chicago, Ill., on Aug. 20.

Married.

AGOSTINO—MONTANARI.—Giuseppe Agostino and Linda Montanari.

DE BELLEVILLE—CHESTER.—Frederic De Belleville and Dorothy Chester.

HATFIELD—HOURADEZ.—At Magnoketa, Ia., Aug. 22, Charles Hatfield and Ogarita Hourades.

PECK—TYLER.—Cady K. Peck and Ethel Tyler, in Chicago, Ill., on July 30.

Died.

CAMERON.—Reid Cameron, at Louisville, Ky., on Aug. 18, of peritonitis, aged 60 years.

ESHER.—Mrs. Lizzie Esher, at St. Louis, Mo., on Aug. 20.

FERRAND.—At Lewiston, N. Y., on Aug. 20, Vira Ferrand.

FARRANT.—At Denver, Col., on Aug. 12, Frank Farrant, professionally known as Reto, of consumption.

GEORGE.—Mrs. I. C. George, at Springfield, Ill., on Aug. 14, of consumption, aged 48 years.

LECLERCQ.—In London, England, July 16, Louisa Leclercq.

MCKINLEY.—Charles H. McKinley, in Denver, Col., on Aug. 17, of consumption, aged 32 years.

MONTGOMERY.—George Edgar Montgomery, on Aug. 22, at New York city, aged 40.

MASSETT.—Stephen Massett, in New York city, on Aug. 20, aged 78.

MATLACK.—At his home in Brooklyn, N. Y., Aug. 19, Bennett Matlack, of cancer of the tongue.

STROUP.—Fred Stroup, at Lacon, Ill., on Aug. 13, of paralysis.

STUTZ.—William Stutz, on Aug. 18, at Dayton, O., aged 26.

TOVEY.—At the New York Hospital, Aug. 25, Sidney G. Tovey.

THOMAS.—At New Orleans, Aug. 16, August Thomas, aged 45 years.

TIEDEMAN.—H. A. Tiedeman, recently at Chicago, Ill., aged 23.

ZELLER.—Dr. Carl Zeller, in Berlin, Germany, on Aug. 17.

THE LORIN J. HOWARD COMPANY.

The Lorin J. Howard company opened their season and Burt's new theatre at Toledo, O., Aug. 25 in William Gillette's Held by the Enemy. Long before the curtain went up the S. R. O. sign was displayed, and Mr. Howard and his clever company made pronounced hits. The press speak in the highest terms of the production, and Mr. Howard as the War Correspondent received an ovation. Mr. Howard's mother, Minnie Doyle, will be remembered by the older members of the profession, and his father, Dr. Charles L. Howard was Denman Thompson's first manager and at present controls the business interests of Howard and Doyle, theatrical and play agents, Chicago. The company carries scenery for every act, new printing, and electrical and original effects.

THE PIRACY OF MAGDA.

Emanuel Lederer, controlling the American rights to the play Magda, has placed the matter of prosecuting piratical productions of that work in the hands of his attorney, George Alfred Lamb, who has communicated with his correspondent at Cincinnati for the purpose of preventing McKee Rankin's production announced in that city for last evening.

In referring to the illegal use of Magda Mr. Lederer said to a MIRROR representative yesterday:

"The first I knew about the piracy was on the receipt of a letter from Alice Kauser, stating that Magda had been performed without authority in Minneapolis. Miss Kauser also forwarded an advertisement in the Minneapolis *Tribune* announcing Mr. Rankin's production of Magda.

"I was in the country at that time and on my return I read in the *Herald* that Mr. Rankin was to present the play during his engagement in Pittsburg. I immediately telegraphed to Mr. Tillotson, manager of the Duquesne Theatre, that I should hold the managers of the Duquesne responsible for the Pittsburg unauthorized production of Magda, and added in reference to McKee Rankin's telegram to Miss Kauser, in which he claims that the translation of Magda used by him had been published two years before the passage of the 'new law,' that both Rankin and McVicker would find out to their great detriment what the law has in store for them. As a matter of fact, at Sudermann's request Magda was published simultaneously according to the provisions of the international copyright law, in Stuttgart, Germany, and New York city, in January, 1893.

"As Mr. Rankin ought to know, the international copyright law was in effect in July, 1891. Furthermore, the translation that Mr. Rankin admits to have used was Sudermann's authorized and copyrighted translation published by Lamson, Wolffe and Company, in Boston, who are still paying royalties through my office. A warning is published in that edition which reads as follows: 'This is the only English translation of Magda authorized by Herr Hermann Sudermann, for which all rights are reserved. The right of production of Magda has to be obtained from Emanuel Lederer, Esq., 13 West Forty-second Street, New York city.'

"I am informed that Mr. Rankin gave three or four performances of Magda in Minneapolis, and played it all of last week at Pittsburg. Last Thursday I sent D. H. Hunt, of the Pike Opera House, in Cincinnati, the following telegram:

"If McKee Rankin attempts to perform Magda at Pike Opera House, I will hold you responsible legally. Madame Modjeska and Mrs. Fiske alone are authorized to perform it.

"As I received no reply from Hunt I apprised Sosman and Landis, the owners of the house, residing in Chicago, that Hunt not having taken any notice of my telegram, I would hold them responsible should Rankin attempt an unauthorized production of Magda at the Pike. So far they, too, have failed to answer my telegram.

"Incidentally, I may mention that I have it on good authority that David Henderson gave unauthorized productions of Magda from Aug. 21 to Aug. 24, at the Grand Opera House, at St. Paul. It is needless to say that he also will be prosecuted according to law unless he makes a settlement for those performances and agrees not to allow any future performances of the play.

"The performance of Magda given by Eleanora Duse and Sarah Bernhardt were by special arrangement with me, as Sudermann's American representative, and they paid royalties in full for each performance. Now, do you think that Maurice Grau, or Henry C. Miner, or Heinrich Conried, or Leon Wachsner, who are all thoroughly familiar with the matters pertaining to the American rights of foreign plays, would have paid the royalties on Magda if they were not thoroughly satisfied that the play was fully protected in this country? In conclusion let me state that Magda was the first foreign play published and protected in this country under the provisions of the international copyright law."

The following letter has been received from McKee Rankin:

PITTSBURG, Aug. 26.

To the Editor of The Dramatic Mirror:

SIR.—In this week's issue of your very estimable paper there is a short interview with a Mr. Emanuel Lederer in which he charges me with appropriating his property, and claiming the sole ownership of Sudermann's Heimat, known to the English-speaking stage as Magda.

All I have to say in refutation of the gentleman's charge is that the play is public property. It can be bought in the original German for $1 at Brentano's, in Union Square, New York, and also a very good English translation by Mr. Charles Edward Amory Winslow, for the small sum of 50 cents, at the same place.

The gentleman claims that he has a copyright on the play for the United States. If he has, it does not extend beyond his own translation nor prevent anyone else from translating the same play. In other words, his is an untested copyright.

Perhaps the ingenuous gentleman is not aware that he can obtain a certificate of copyright on The Holy Bible by paying the necessary fee, just as readily as he secured the copyright for his published German play—but it would not be worth the paper it was printed on until it had passed through the crucible of the United States Court. With the printed German and English books of Heimat and Magda staring them in the face, there is no reputable lawyer in this country who will recognize Mr. Lederer's exclusive right to Sudermann's play, outside of his own translation.

I shall be more than willing to meet the gentleman in the United States Court at any time in order to settle the question. Until it is settled in that way Miss Nance O'Neil will continue in Magda.

Yours most respectfully,
(Signed) MCKEE RANKIN.

Mr. Lamb, Mr. Lederer's lawyer, last evening informed a MIRROR reporter that he had received word from the law firm of Foraker, Outcalt, Granger and Prior, of which Senator Foraker is the senior member, that they had taken such steps in the case that Magda will not be produced in Cincinnati. Mr. Lamb added that steps would be taken to prevent and punish the further piracy of the play anywhere in this country.

SOTHERN'S OPENING POSTPONED.

E. H. Sothern did not open at the Lyceum Theatre last night, owing to the illness of Virginia Harned. The first performance here of The Adventure of Lady Ursula will be given Thursday night.

Dangers of a Great City. To lease, repertoire and stock. Address D. D., MIRROR.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The Ralph E. Cummings Stock company, which opened the season at the Cleveland Theatre, Cleveland, Aug. 15, has been steadily gaining in popularity, and there has been a marked increase in the business since the opening week. The bill last week, The Lost Paradise, was one that gave the company excellent opportunities, and the production left little to be desired. In the role of Reuben Warner, Ralph Cummings made a decided hit, as did Harry Glazier as Ralph Standish. Mr. Cummings had some difficulty in securing a suitable leading woman, but Ada Levick is filling the position most capably. The light comedy work of George Christie and Ruby Bridges is especially pleasing. Fanny L. Burt, who has been engaged for the characters, made a very good impression in her opening part, Mrs. Knowlton. Blanche Douglass opened with the company in the role of Bess Fairfax, having been engaged for two weeks for this part, and that of Cinders. The local papers here speak very well of the company, special mention being given to John Shaw's fine performance of Schwartz, and Mr. Meagan's Billy Hopkins. Edmund Day, the character man, gave a performance of Andrew Knowlton that proved him to be an actor of great merit. Charlotte Severson, as Nell, was most artistic, and thoroughly deserved the praise bestowed upon her.

* * *

The Brady Stock company was the first of the Cincinnati Stock companies to open its season, commencing yesterday. The opening bill was Camille, with Selma Herman as Camille, and Jack Webster as Armand, supported by Joseph O'Meara, Harry G. Keenan, Frank Smith, Edward McCarty, Louis Fritch, Herbert Wayne, Olive Porter, Nancy Gibson, Lillian Moore, and Faith Osborn. John L. Wooderson is stage director, and S. W. Brady manager.

Harry G. Keenan has signed with the Brady Stock company, Cincinnati, to play juvenile leads and light comedy; and Jack Webster has joined the same company for leading business.

The following people compose the Mrs. Keene Stock company at Robinson's Opera House: Mrs. Thomas W. Keene, lessee and manager; C. W. Vance, acting and stage-manager; Thomas R. Eagleson, business-manager; C. Eagleson Keene, treasurer; Homer Sheridan, press representative; Edmund Collier, Walter Stanhope, J. K. Hutchinson, Samuel Forrest, Charles Stewart, John M. Sainpolis, Edgar Baume, Harold Vizard, Harry Bewley, Lilla Vane, Annie Buckley, Henrietta Vaders, Frankie Norton, Pettie Earlscott, Lida McMillan. Rehearsals have begun for the first bill, The Ensign. The formal opening will take place Sept. 3. The theatre has been reconstructed and redecorated. Scenic Artist Burky is painting new scenery, including a new drop curtain showing the battle-ship *Oregon* on her trip around the Horn.

* * *

Agnes Knights, late of E. S. Willard's company, played Polly Eccles with the Columbus Theatre Stock company last week, having undertaken the role at short notice, owing to the illness of Una Abell. Agnes Knights was retained for a second week at the Columbus, to play Nelly in Christopher, Jr.

* * *

The New Park Theatre Stock company, Brooklyn, N. Y., opened last Saturday, presenting Leonard Grover's comedy, How Brown Was Hypnotized, a modernization of My Son-in-Law. In the cast were Leonard Grover, Leonard Grover, Jr., Mary Shaw, Rose Eytinge, Amy Lee, and Ethel Browning. The play was most favorably received by a large audience, and the season's opening was most auspicious.

* * *

Orrin Johnson and Marie St. John have joined the Columbus Theatre Stock company.

* * *

Harrington Reynolds left town on Friday last to join the Grand Opera House, Pittsburg, Stock company, opening Sept. 5. Arthur Garrels is a recent engagement for this company.

Severin J. De Deyn has secured a release from the Murray Hill Stock company, and has signed with the stock company at the East End Theatre, Pittsburg.

* * *

The Henderson Stock company produced Magda at the Grand Opera House, St. Paul, last week, with Sarah Truax in the role of the strange cynical heroine. Miss Truax handled this difficult character with such skill as to win much praise from the critics of the local press, who pronounced her performance a great one.

* * *

Walter Thomas scored a distinct hit as Touchstone in Byron Douglas' recent revival of As You Like It, at the Gem Theatre, Peak's Island, Me. One critic wrote that Mr. Thomas was "one of the best Touchstones ever seen."

Bartley McCullum's Summer Stock company, at Cape Elizabeth, Me., will close on Sept. 10. The season has been a complete success.

* * *

Emilie Melville has resigned from the Henderson Stock company, to play seconds and comedy roles with the Shubert Stock company, at the Bastable Theatre, Syracuse.

* * *

Harry English has been re-engaged for leads with the Court (formerly the Criterion) Theatre Stock company, Chicago. Season will open Sept. 4.

* * *

The Columbia Theatre Stock company, under the management of M. J. Jacobs, will open the Columbia Theatre, Newark, N. J., Sept. 5, with Jim the Penman. The Fatal Card, Held by the Enemy, Hazel Kirke, The Banker's Daughter, the Crust of Society, and A Social Highwayman are announced to follow. Victory Bateman, the leading woman, heads a strong company.

* * *

Alexander Gaden, of the Meffert Stock company, Louisville, Ky., is visiting his parents at Philadelphia, until the beginning of rehearsals, Sept. 5.

* * *

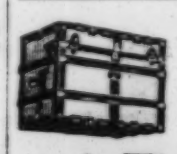
Florence Stone and Robert Lowe will join the Robert Cummings Stock company, at the Princess Theatre, Toronto.

* * *

In the Forepaugh's Theatre Stock company, James Ward has replaced James Harrison, and Margaret Hatch has succeeded Henrietta Vaders, who has signed with the Keene Stock company, at Robinson's Opera House, Cincinnati.

* * *

H. G. Keenan, late leading man with Robert Mantell, has joined the Columbus Theatre Stock company.



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LETTER LIST.

WOMEN.

Alexander, Lillian
Ashley, Annie
Anderson, Idah
Ashley, Minnie
Armstrong, Ada
Alter, Lottie
Allen, Lenore
Bradley, Mae
Bell, Laura Joyce
Brein, Katie
Baldwin, A.
Burroughs, Marie
Browning, Eleanore
Bennett, Maggie
Brown, Dorothy
Bonheur, Stella
Bell, Gracie
Barton, Grace
Buchanan, M.
Burkhart, Lillian
Bagley, Maud
Bennett, Mrs. R. A.
Burgess, Nell McCoy
Beck, Zelma
Behr, Carrie
Burnham, Lillian
Barnes, J. W.
Barker, Adelia
Barringer, Marie
Buckley, E. J., Mrs.
Bonsall, Marie
Churchill, G. Lee
Childness, Marion
Cleveland, M.
Church, Lottie
Clarke, Hilda
Cogan, Sara
Coleman, Clara
Clarke, Annie M.
Cobb, Alice
Crossman, Henrietta
Campbell, Colin
Carrington, Mary
Clayton, Eno
Cunard, May E.
Densmore, Florence
Doerk, Gretchen
Derrickson, Marie
Drake, Florence
Dixon, Daisy
Dalman, Jessie
Druillard, Mrs. Fred
Dugger, Alice
Dunn, Emma
Dressler, Marie
Dixon, Mary C.
Davidson, Pauline
Donaldson, Mrs. W. C.
Dykstra, Miss
Davis, Annie E.
Edyth, Miss
Edwardy, Jerome
Edmonds, Nellie
Enos, Wilson, Mrs.
Eddy, Jennie
Edsall, Cora
Elberts, Carrie
Elberts, Jennie
Emmett, Katie
Faucett, Cassie
Fisher, W. H.
Fisher, May
Fisher, Alice
Forrester, Hope
Flood, Mrs. Forrest
Farnum, Nettie
Farnum, Mabel E.
Gorman, Marie
Granville, Nellie
Graham, Paysen
Gilbert, Maude E.
Gardner, Gussie
Goldthwaite, Dora
Grover, Ella
Gerald, Florence
Granger, Fannie
Garcia, Madeline
Henderson, Grace
Harris, Grace
Hilforde, Marie
Haskins, Isobel
Hopkins, Grace
Hollywood, Lotta
Hogger, Emma
Harvey, Nellie
Henderson, Lucius
Harkins, Wm. S., Mrs.
Herrmann, Adelaide
Harvey, Florence
Harrison, Bengee
Hampton, Mary
Herman, Mrs. A.
Hall, Jessie M.
Harneman, Helmina
Heller, Edyth Y.
Hamilton, Mrs. Naas
Holly, Mrs. Chas.
Italia, Emma
Jackson, Miss
Karroll, Virginia
Kahn, Mrs. L. B.
Kean, Beatrice
Kint, Lizzie
Lyons, Esther
Langdon, Katie
Leslie, Anita
Lovatt, Josephine
Leonard, Sadie
LeBrandt, Joe, Mrs.
Levine, Ciara
Lake, Julie
Lorraine, Phe.
LaGros, Adell
Murray, Cecile
Meredith, Cissy
Montrose, Violet
Mortimer, Estelle
Marvin, Helene
Markhame, Pauline
Moore, Loussia
Moore, Clara S.
Mason, Edith
McDonald, Cute
Morris, Miss
Martinie, Hattie
Miers, Mabie
McCohan, Minnie
May, Margaret
Muller, Louise
MacLean, Christie
Mead, Sue B.
Martin, Camilla
Moore, Annie B.
Mauran, Lisle
Nicholson, Eugenie
Nilwood, Miss E.
Nesbitt, Miriam
Neilson, Flo
O'Keefe, Anna
Odegard, Thora
Phillips, Bessie
Prindle, May
Paul, Agnes
Parr, Mrs. Ed.
Price, Phillis
Parker, Minnie D.
Purcell, Katherine
Plummer, Nellie
Post, Lillie
Ross, Virginia
Rigl, Emily
Ritchie, Adele
Roslyn, Julia
Ryan, Mamie
Ragnold, Florence
Royce, Louise
Sloan, Bessie
Stein, Martha
Sinclair, Lillie B.
Sutton, Lotte
St. John, Gladys
Swartz, Claire
Seager, Norma
St. John, Marie
Stuart, Marie
Stewart, Mrs. Chas. H.
Sanger, Lizzie
Stewart Sisters
Schall, Delia
Stafford, Florence
Smith, Flossie
Slater, Jennie
Stone, Florence
Temple, Fannie
Thompson, Maude
Traverse, Belle
Titcomb, Heloise
Townsend, L.
Tittell, Charietta
Totton, Edyth
Travis, Aimee L.
Vaughn, Beatrice
Van Buren, Mary
Vane, Lilla
Weston, Kate V.
Wach, Blanche
Wallace, May
Wyatt, Jessie
Ward, Lillie
Whitehouse, Frances
Ward, Nellie D.
Wallis, Gladys
Wolff, Mrs. Herman
Weber, May
Welsh, Fae
Willis, W. C., Mrs.
Worth, Miss
Wilburn, Margie
Winston, Nadine
World, John W.
West, Olive
Waldorf, Janet

MEN.

Arden, Edwin
Auzermiller, Emil
Askin, Harry
Alvary, Max
Appleton, Geo. J.
Adleman, Joseph
Allen, L. F
Armstrong, John
Adams, K. B.
Adams, Nick
Amory, J. R.
Arbucale, Maclyn
Aborn, Milton
Bittner, W. W
Berger, Fred
Brophy, Jas. R.
Bouiden, Howard
Brownell, Atherton
Baker, J. R.
Benedick, Alden
Burns, Chas. B.
Baldwin, W. S.
Beers, Newton
Bosworth, Geo
Beane, F. E.
Bryton, Fred'k
Boyd, Archie
Bowles, Geo.
Benchner, Adolph
Blair, H. E.
Beane, Geo. A.
Babcock, Theo.
Burns, W. F.
Burton, C. S.
Bruce, Wallace A.
Beckell, Thos.
Burgess, Nell
Bernard, Gus
Bradbury, J. H.
Bates, Harry G.
Bass, Harry S.
Blake, Winfield
Bellaire, Clarence
Bassett, Chas. O.
Burrill, Chas. W.
Byrne, Frank
Breese, E.
Brown, Chas. F.
Braber, P. H.
Bodden, C.
Cowles, Eugene
Corey, Madison
Cowles, Chas.
Clemsen, Osborne
Carleton, Henry G
Cravin, Mr.
Chamberlyn, A. H.
Chumy, Geo.
Conturnier, E. A.
Candy, Thos.
Calhoun, Kirkland
Ch rters, Chas. B.
Collier, Edmund
Crane, Wm. H.
Cosgrove, Jno. W.
Colbert, Alonzo
Christi, W.
Conway, F. B.
Clarke, Horace
Caine, Carver B
Campbell, Robt.
Carter, L. J.
Cantzen, Conrad
Carleton, W. F.
Cushman, Wm.
Clemens, Cameron
Crossley, Wm.
Callam, A. Burns
Davis, H. S
Dietz, Frank
Dubois, Mr.
Dego, Geo.
Dunn, Ed.
D'Ormond, Jno.
Darcy, Al.
Davis, Al. G.
Dunn, Allan
Dittmar Chas.
Deming, Arthur
Daniels, Chas. W.
DeVere, Wm.
Davidson, F. M.
Dolson, Alfred L.
David, Frank
Dull, Harry
Donnelly, J. Ed.
Dickerson, Harry
DeShetley, Wm.
Dixon, Alfred R.
Dailey, Joseph
Denton, Percy
Del Fuente, Sig. G.
Dore, Lan
Davis, J. H.
Dudley, E. R.
Downing, Robt
Drew, Sydney
Edminster, W. B.
Eckhardt, Hugo
Elton, Edmund
Edgerly, Wm. M.
Edwards, Swits
Eckert & Heck.
Eberle, E. A.
Evans, Edwin F.
Emery, Edward
Edwards, A. J.
Eddinger, Lawrence
Eckhart, F. W.
Emmett, H. W.
Farnum, Wm. H
Fox, Jno. C.
Freeman, Max
Flint, V.
Fortier, Herbert
Fisher, Jno. C.
Florence, Neil
Fourchay, A. D.
Forster, F. B. B.
Ferguson, Barney
Fagan, Barney
Forrest, Arthur
Ferguson, Clayton C.
Florence, W. D.
Freeman, Chas. E.
Fowler, Jack
Flynn, A. S. E.
Fenton, Jno.
Francis, Wm. T.
Ferguson, Robt. V.
Fox, Frank W.
Finn, Daniel
Fisher, Perkins D.
Gardner, Frank
Gardner, Chas. J.
Gleason, Oscar R.
Grant, Al.
Goodfriend, Sam
Gardner, Chas. A.
Griffin, Jno. D.
Giblyn, Chas.
Guy Brothers
Gillette, A. M.
Hicks, Harry M.
Higgins, Ben T.
Hanford, Edwin
Harrigan, Ed.
Hogan, Chas. J.
Hearn, Fred G.
Hastings, Ernest
Haywood, Alba
Higgins, M. O.
Hamlin, Chas. B.
Hackett, Jas. K.
Hund, Chas. S.
Harrison, Duncan B.
Hoffman, Henry
Hawley, Walter
Haynes, Doc. D. W.
Hayden, Martin
Heywood, Wm.
Hunter, Robt.
Holden & Hone
Hicks L. P.
Hennig, Frank
Hutchinson, J. K.
Hope, Frank X.
Harkins, S. W.
Hanford, Chas. B.
Haight, Lon L.
Henley E. J.
Heron, Ed.
Hatch, Frank
Howe, Junius
Ingersoll, Wm.
Ireson, Frank O.
Jordan, Ben
Johnson, Orrin
Jiveifel, Mr.
Jerome, Fred
Johnson, Alex.
Jaxon, J. J.
Jonnings, DeWitt C.
Jones, Charley
Jossey, W. J.
Johnson, Ben
Jones, E. J.
Kennedy, M. A.
Killeen, Tom
Keno, Cain
Kuseil, Matt
Kane, J. M. J.
Knights, Frederick
Kingsbury, Mr.
Keene, Chas.
Kimbel, Fred'k
Kessler, Paul
Knapp, T. L.
Lang, Fred
Lehman, E.
La Pyon, Edgar
La Mack, Tom
Lateil, Ed.
Loeslner, Max
Lowell, Lawrence
Lane, Leapold
Lashelle, Kirke
LeRoyle, Hennesay
Lawrence, Edwin G.
Logan, Frank
Lluby, J. Aldrich
Lowe, C. P.
Leibrandt, Joseph
Lawson, Mark
Loeb, Tim
Lawrence, Atkins
Langdon, W. H.
Leeland, Robt.
Lennen, Nestor
Mgr. Our Boys
Maller, W. F.
Martin, John H.
McCarthy, Dan
Mitchell, Julian
Mgr. J. K. Skinner
Myers, Samuel
McKenzie, C. E.
Mgr. Alma, Chester
Mack, Chas. W.
Montague, Frederick
McCoy, S. B.
Mott, M. E.
Mazzanovich, Max
Mordaunt, Frank
McDonald, Melbourne
Murray, J. K.
Mason, Jno.
Murphy, J. S.
Munroe, R. B.
Moriarty, W. A.
McCarthy, Phil
Mayer, marcus
McCowell, J. B.
Mgr. Carleton O.Co
Mgr. Sousa's Band.
Mathews Sherrie
Mgr. National O.Co
McWade, Robt.
Morrison, Edward
McGrath, Chas. A.
Miller, Lewis
Mgr. Kittie Rhodes
Mgr. Twig of Laurel
Murray, Jules
Mayer, H. L.
McCullough, Mr.
Mgr. Blue Jeans.
McCann, Bert
Mason & Mack
Murphy, W. H.
Maya, Sir Gordon
Martineau, E. J.
Martinetti, S.
Miller, Bert R.
Miller & Steele
Newell, Yaaz
Nutt, Ed. C.
Noir, Chas. Lee
Nash, Geo. F.
Owen, Wm.
Owen, Cecil
Prentice, Geo. L.
Phelan, E. V.
Paulding, Fred
Potts, Ike
Peck & Fursman
Proctor, H. W.
Phelps, J. B
Power, W. H.
Parker, H. D.
Powers, Louis N.
Pierson, Chas. N.
Parker, G. D.
Perry, Fred'k
Peters, Frank D.
Raymond, Fred
Rheinstorm, A. L.
Reney, Pat
Royle, Ed. M.
Rice, W. E.
Royston, W. B.
Ransone, J. R.
Robertson, Punch
Reeves, L. C.
Russell, Harry
Rowe & Cleveland
Reuffel, Wm.
Roberts, Franklyn
Rotn, N.
Reid, Hal
Ryno, W.
Rogers, John R.
Richards, C. N.
Rowe, J. H.
Rose, Ed. E.
Robson, Philip
Royle, Williston
Roberts, Theo.
Ryder, Walter E.
Royleston, Craig
Ricketts, Geo.
Ryan, Sam J.
Rankin, Mckee
Rhoges, Frank B.
Rheader, Henry E.
Rarshidie, Geo. H.
Scott, Paul
Shewall, Lemmel
Shuan, John
Spooner, B. S.
Scanlon, J. W.
Smackels, Eugene
Stevens, E. A.
Spahrs, John
Smith, Victor
Shea, Phil
Smith, Beaumont
Sockett, Ben
Stevens, R. J.
Stephens, Britton
Stevens, C. E.
Sellers, Harry
Smith, Milton C.
Sparks, Jno. C.
Stodart, Robert
Stephens, Jas. S.
Streedle, Pro
Smith, W. B.
Sawyer, Tom
Sweet, Chas. R.
Smith, Mark
Stevens, Jno. A.
Short, Frank Lee
Snelling, W. G.
Sigaries
Toland, Hugo
Tuthill, Benj.
Thomas, Augustas
Theiss, M. R.
Travers, Edwin
Tyler, Geo.
Tannenbaum, J.
Thurnaer, Ed.
Trader, Geo. H.
Tester, Addie
Tabor, W. H.
VanDusser, Wm.
Van Auken, E.
Valentine, Richard
Vrohman, Luke
White, F. R.
Wilson, Floyd
Walworth, C. A.
Waring, Mr.
West, Clarence
Wilson, W. R.
Wolff, Wm.
Wales, Leonard
Weicher, Lynn
White, E. C.
Wentworth, E. A.
Williams, Logan
Wrixelbaum, Karl
Wilbur, Caryl
Walker, Geo.
Worth, Sidney
Westford, R. O.
Woodward, John
Wheeler, Wilber A.
Willey, G. H.
Wood, E. H.
Wolfe, H. J.
White & Mansfield
Whiting, Stanley
Winter, E. W.
Wulford, Arnold
Wallack, Arthur
Wright, Leo. W.
Williams, Odell
Westfall, R. H.
Weed, L. E.
Whitbread, Thos. F.
Washburn, Jack
West, Tony
Yale, Chas. H.
Young, Jas.

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THE VAUDEVILLE STAGE

CHAMPION JUMPER OF THE WORLD.

ROBERT H. BAKER.

The above is a correct picture, from a photograph made by Hall, of Robert H. Baker, one of the well-known members of the Robinson-Baker Trio, ow performing in Europe, where they have met with phenomenal success. They have just finished a three-months' engagement at the Palace Theatre, London, their second engagement at that house, and are now filling a three-months' engagement at the Winter Gardens, Blackpool, England, one of the finest places of amusement in the world. They are also booked to appear at the Folies Bergeres, Paris, and the Hansa Theatre, Hamburg; the Winter Garden, Berlin; the Moss and Thornton Tour, and will return to the Palace Theatre, London again in 1900. Mr. Baker, since his arrival in England, has defeated Joseph Atkinson, the champion jumper of England. The match was for three standing jumps with weights. Baker won easily, defeating the Englishman by 3 feet 2 inches, and covering in his last jump the remarkable distance of 18 feet. The people gathered round and gazed at him in astonishment. Many remarked that they never thought such a feat was possible. Baker has since challenged Darby, Higgins, and all the other aspirants to the championship, but they have taken their hats off, and are satisfied to leave him alone.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor makes his reappearance and heads a bill which includes Sam, Kitty, and Clara Louise Morton, singers and dancers; James H. Manning and Willie Weston, in The Irish Pawnbroker; Montague and West, musical artists; Post and Clinton, comedy duo; Clarice Vance, rag-time singer; Collins and Collins, singers and dancers; the Tally-Ho Trio, vocalists, the Pantzer Trio, grotesques; Horace Goldin, comedy magician; Beaugard and Glover, musical comediennes; Waller and Waller, comedy duo, and Foreman and Howllett, banjoists.

Pleasure Palace.

Frederick Bond and his company present the one-act play, Her Last Rehearsal. The others are Maxwell and Simpson, in a new series of illustrated songs; Arthur Dunn and Mamie Gilroy, comedy duo; Alexander Heindl, 'cello soloist; Lillie Western, instrumentalist; McCale and Daniels, Irish knockabouts; Giguere and Boyer, sketch team; Howard and Mack, parodists; Hayes and Bandy, dancers; Julia Cotte, vocalist, and Fred Niblo, comedian. The war-graph remains.

Proctor's.

Rose Coghlan produces for the first time a new play called Between Matinee and Night, written by herself and J. C. Harvey. Miss Coghlan's support includes John T. Sullivan, Ida Von Trautmann, and Lottie Alter. Mr. and Mrs. Arthur C. Sidman, in their quaint sketch, and Morton and Revelle, of "rag-time words" fame, are the other features. The bill also includes Conway and Leland, the monopedes; the Van Aukens, gymnasts; Ford and Dot West, comedy duo; Lowell and Lowell, sketch team; the Craig Trio, musical artists; the Martells, bicyclists; Laura Bennett, vocalist and mimic; Georgia Mack, soubrette, and the perennial war-graph.

Casino Roof-Garden.

Richard Carle's burlesque on 'Way Down East, which has been renamed 'Way Up East, is the novel feature of this week's bill. The cast includes Richard Carle, Eugene O'Rourke, Louis Wesley, Edward Chapman, Lee Harrison, and William Sheldon. In the olio are Maude Courtney, vocalist; Alice Atherton, comedienne; Arthur K. Deegan, patriotic singer, and Catherine Bartho, dancer, who begin a return engagement. The Sisters Meredith, singers; Adelina Roattino, soprano; Signor Negrini, Alma Doerge, Signor Ricci, Millie Stollar, Edwin French, Amorita, and the ballets and The Origin of the Cake-Walk, the colored operetta.

Koster and Bial's Roof-Garden.

John W. Isham presents an entertainment by a section of his colored forces headed by Belle Davis, in songs, dances and medleys, winding up with a cake-walk. The bill also includes Gallando, the comedy clay modeler; the Four Emperors of Music; Reno and Richards, comedy acrobats; the Clarke Sisters, comediennes; the Nichols Sisters, French quadrille dancers, and Lillian Maynard, buck and wing dancer.

Keith's Union Square.

Barton Hill, Charles Willard, and company present a new farce by Milton Nobles, called Belinda Bailey's Boarders. The Four Cohans, in Money to Burn; Isabelle Urquhart, assisted by Sidney Wilmer and Walter Vincent, in A Strange Baby; John D. Gilbert, eccentric comedian, and Mark Murphy, Irish comedian, are the other headliners. The bill also includes Crane Brothers, comedians; the Review Comedy Four; Lenton Brothers, acrobatic clowns; Bates and Bates, musical duo; McDonald Brothers, comedians; O'Brien and Collins; Crane, the Irish magician; the biograph, and Timely Topics views.

Central Opera House.

On the programme are Gray and Conway, sketchists; the Glissandos, musical clowns; Hogan and Glenroy, retained; Dailey and Hilton, comedians; Hanley and Jarvis, comedy duo; the Wilson Brothers, acrobats; the Sistonas, wire walkers, and Max J. Willard, baritone.

THE BURLESQUE HOUSES.

SAM T. JACK'S Theatre.—Manager Jack reopened his house yesterday with a new burlesque, A Modern Venus, introducing Josette Webb, Maude King, Emma Aiken, Richard Gorman, Ed Morris, and George Reban, with specialties by Jennie Yeamans, the Harvey Sisters, and Siegfried.

MINER'S BOWERY.—Isham's Octoroons have moved down town, presenting the same company and bill seen last week at the Eighth Avenue. The Bohemian Burlesquers follow.

THE LONDON.—The London Gaiety Girls opened last night for the week, introducing Gus Mills, Mlle. Oceana, McAvoy and Gilson, Bijou Comedy Trio, Ed B. and Rolla White, Harry Burgoyne, and a burlesque led by Tot Guichard. May Howard's company follows.

MINER'S EIGHTH AVENUE.—Hurtig and Seamon's Bowery Burlesquers have moved to the West Side for a week in the bill shown last week at the Bowery.

THE OLYMPIC.—Manager James H. Curtin reopened his Harlem house last Saturday with Miner and Van's Bohemian Burlesquers.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Caron and Herbert headed the bill, and repeated the hit they made at Keith's the week before last. The hot weather made their work doubly hard, but in spite of that they succeeded in keeping the house in good humor during their entire act. Mr. Herbert's clowning improves with each performance, and he is constantly adding new touches here and there. The Four Emperors of Music played on various instruments, and won applause. Joseph J. Sullivan and Carrie Webber were seen again in their familiar act. Mr. Sullivan's method of raising laughs has lost none of its potency, and Miss Webber was applauded for her singing of coon songs. The Donovans sprang a startling surprise on the audience. It consisted of the addition of several new jokes to their sketch, and the appearance of Mrs. Donovan in short skirts. This blithe and merry little lady is not built on soubrette lines, and the sooner she resumes long skirts the better.. Charles E. Grapewin and Anna Chance were seen once more in their sketch, the name of which has been changed from A Jab of Keeley to Mr. Spinglehoffer. Mr. Grapewin's work is artistic, and he deserved the applause he got. Miss Chance assisted him in a very creditable manner. Lillian Greene sang "She Was Bred in Old Kentucky," "Baby," and "Won't You Come to My Tea Party?" Her voice is as pleasing as ever, but she needs new songs. Kathrine Clare sang popular ballads pleasingly, and made a hit by not trying to do too much. Others who contributed to the gayety of the audiences were James Dixon and Mildred Malaunch, Kilroy and Britton, Ford and Dot West, Marshall, the Mystic, and Caffrey's dogs.

PROCTOR'S.—The only novelty on the bill was the first appearance in America of the Tow-Zoon-In Arabs, seven in number, who have been recently imported by Sie Hassan Ben Ali, who makes a specialty of supplying the American market with this particular class of performers. The new company is as good as any that has been seen here, and there is one tumbler in it who is extremely agile. One of the performers is a whirling dervish, who does a marvelous spinning act at the rear of the stage while the others are going through their acrobatic work. Mrs. Charles Peters presented her sketch, The Widow Flaherty, which has been revised and improved since its production at the Palace a few weeks ago. Mrs. Peters' character study of the whole-souled, good-natured Irishwoman is almost perfect, and her natural delivery of the lines brought the laughs just where they should have come in. She was ably assisted by Alice Irving and Soldene Powell. Frank Bush told several stories from behind his bunch of black whiskers, and then gave his well-known imitations in his own make-up. He won a laugh with almost every joke. Edward S. Abeles and Helene Lowell presented their comedy sketch, The Elopers, which has many good points, including an excellent imitation of Richard Mansfield as Baron Chevrial by Mr. Abeles. McCale and Daniels made a great hit in their knockabout act, which is one of the funniest things of its kind. They suffered from the heat last week, but did not shirk their work. The audience seemed to realize what hardships the performers were undergoing in order to make them laugh, and were more than generous with their applause. Will F. Denny warbled serious and comic songs to the accompaniment of plentiful applause. Hayes and Bandy danced intricate steps, and won favor throughout their act. Cal Stewart's good-natured fun, which is of the "rube" order, seemed to please, and he was encored. John E. McWade, Bryant and Saville, A. D. Robbins, Julie Cotte, Miles and Raymond, and the war-graph were the other features.

PLEASURE PALACE.—To George M. Cohan must be given the credit for most of the laughs which rang through this popular house last week. Two of his bright sketches, My Wife's Hero and A Game of Golf, were presented. The former was done by Frederick Hallen and Mollie Fuller, and the latter by Beatrice Moreland, and assisted by Charles M. Seay. Miss Moreland seemed to have a shade the better of it in the contest for public favor. She improves with every appearance, and there is not a point in the sketch which she has not developed to its fullest possibility, so that laughter is almost continuous throughout the little farce. Mr. Seay has become very easy in his part, and supports Miss Moreland excellently. Mr. Hallen and Miss Fuller have also been handsomely treated by Cohan, who has supplied them with a sketch calculated to make even a Santiago Spaniard laugh. As played by this clever team it scored a decided success. Arthur K. Deegan's robust voice rang out with telling effect in his patriotic songs, and he was warmly encored for his spirited singing of several stirring ballads as well as for a tender love song and a little Swiss yodel song. Catherine Bartho, the graceful and nimble dancer, scored a decided hit in her various terpsichorean offerings. Gilbert Girard opened with a song, and then gave some excellent imitations of all sorts of animals. The Three Murray Brothers, who are graduates from the club and church circuits, presented a pleasing little act, made up of musical selections and comedy. One of the trio is very fat, and he makes this fact a basis for fun-making. Laura Bennett's coon songs met with favor. Billy McClain and Madame Cordelia did some tricks in the line of cake-walking and coon song singing, which have not been done here before, and scored quite a hit. The Van Aukens and the Marinellas were excellent in their respective acrobatic acts, and the Knickerbocker Trio presented a pleasing little musical sketch called A Sailor's Sweetheart. Fred Watson was applauded for his splendid playing of a transcription of "Annie Laurie," and the war-graph came in for the usual amount of approval.

KOSTER AND BIAL'S ROOF-GARDEN.—Leona Lewis, "The Little Gem," was warmly welcomed on her appearance last week, and scored the biggest kind of a hit with some brand new songs. She is full of snap and ginger, and sang her selections with all the archness and piquancy imaginable. Cole and Johnson were heavily featured on the programme and with justice, as they proved themselves capable fun makers. They were assisted by the Freeman Sisters and a number of dusky belles and beaux in a medley of songs and dances, finishing with a cake-walk. Reno and Richards, the popular comedy acrobats, made a big hit with their odd antics. Williamson and Stone shook their very limber legs, and won encores for their dancing. The Clarke Sisters and the Darling Sisters did pleasing acts, introducing some popular songs of the day. Gallando, the clay modeler, worked very quickly, and pinched out the faces of many prominent men to the acompaniment of continuous applause. Conway and Leland, the monopedes; Edith Craske, dancer, and John R. Harty, the juggling waiter, were also in the bill and scored heavily.

KEITH'S UNION SQUARE.—The Four Cohans presented a new one-act farce called Running for Office, written by George M. Cohan, the inexhaustible writer of lively sketches. Running for Office is, without doubt, the best and funniest skit ever turned out by Mr. Cohan. There is a real plot, and in working it out the author has devised exceedingly funny situations and bright lines which keep the audience shrieking from start to finish. The characters are a man and wife who have been married only a few weeks. Both have been married before, but they have not confided this fact to each other. The man has a daughter, and the woman has a son, and they both turn up at an inopportune time, just when the old gentleman is in the midst of a busy campaign, running for the office of Mayor. The efforts of the parents to hoodwink each other in reference to the identity of the boy and girl result in a dozen farcical situations, each one funnier than the other. It is not too much to say that Running for Office is the most diverting sketch now in vaudeville, and the managers who have booked the Cohans are to be congratulated. The farce was played last week with a dash and vim that would have made even a less meritorious piece a big success. The author, George M. Cohan, appears as a young college boy, and scored a decided hit with his comedy work and dancing. Josephine Cohan, one of the daintiest bits of femininity on the stage, flashed through the farce in the bright, breezy manner which has made her such a warm favorite with the patrons of the best vaudeville houses. Her dancing is even better than ever, and her intricate steps were applauded to the echo. Mr. and Mrs. Jeremiah Cohan were equal to their very clever children, and did more than their share toward making the farce a success. The applause which followed when the curtain fell showed what a hit the farce and the performers made. At every performance there were six or seven curtain-calls, and George Cohan was forced to make a little speech almost every evening before the audience would allow the next number to go on. Edward M. Favor and Edith Sinclair made the hit they always do in their sketch, The Maguires. Tim Murphy gave his imitation of Henry Irving in The Bells, and also did short imitations of John T. Raymond, Sol Smith Russell, and Stuart Robson. Each impersonation met with approval. Georgia Gardner and Edgar Atchison Ely, who were engaged to replace the acts which were canceled on Monday, made a hit in their bright sketch. Anna Teresa Berger, the cornetist, made her vaudeville debut, and played some patriotic selections very cleverly. Thomas E. Clifford, a baritone, who is also a newcomer, sang "The Palms" and "The Holy City." He has a powerful and sweet voice, and he made a decided hit. He should pay a little more attention to his costume, and don a Prince Albert coat, which would add materially to his appearance. The Donazetta Trio did some excellent acrobatic work. M. S. Whallen, Lavender and Thompson, Tuohey and Mack, Dan and Bessie Kelly, the Folly Trio, and Edward Estus were also in the bill. The biograph and Timely Topics views were continued.

CASINO ROOF-GARDEN.—The stars of the bill have been here so long that it is almost impossible to say anything new about them. The honors were divided, as usual, between Maud Courtney, with her medley of old songs, and Alice Atherton, in her laughing ditty and her repertoire of coon songs. George Fuller Golden's gags, Marguerite Sylva's songs and symmetrical figure, and the dancing by Amorita and the ballet girls were also highly entertaining features. Herr Von Palm, Alma Doerge, Adelina Roattino, Edwin French, Mille Stoller, Signor Ricci, and Signor Negrini did their share toward making the time pass pleasantly, and The Origin of the Cake-Walk wound up the programme as successfully as usual.

AMERICAN ROOF-GARDEN.—The season closed here on Saturday evening, Aug. 27. The special features of the closing bill were the songs and dances of Lizzie Derious Daly, the terpsichorean evolutions of La Petite Adelaide, the impersonations of Jess Danzig, and the juggling work of Clivette. Good business marked the farewell week, and the indications are that Hurtig and Seamon will have a substantial following when they reopen the roof-garden next season.

CENTRAL OPERA HOUSE.—Katie Rooney, with John Harding as her assistant, made herself popular with songs and dances. Mr. and Mrs. Tom McIntosh were again seen in their amusing sketch. The Westons entertained with a musical act, and Hogan and Glenroy gagged and sparred. Other acts were those of Kline and Gotthold, Gallegher and Hild, Rita Durand, and Durno. The attendance was up to the mark.

The Burlesque Houses.

MINER'S BOWERY.—The season's initial attraction here was Hurtig and Seamon's new company, the Bowery Burlesquers, who opened Aug. 20 to a big house, and, the weather considered, did good business all last week. The company is away ahead of the average burlesque organization, and the performance is brimful of good things. The heaviest scorers in the olio were the World's Trio, in their clever medley, and Gracey and Burnette, in a sketch. Hits were also made by Truly Shattuck, in her familiar selections; Gladys Van, in rather *risque* ditties; Loney Haskell, in his monologue, and by Lewis and Elliot, and the Nelson Sisters. Slumming is the title of the burlesque, written by Loney Haskell, with original music by Fred Solomon, and scenes in a Bowery concert hall, on Baxter Street, in Chinatown, and at the Waldorf-Astoria. It is an excellent work of its class, and is made up almost entirely of specialties. Vinie Henshaw sacrificed her good looks, and made a hit as a tough girl. Loney Haskell donned a variety of disguises, being at his best as a Chinaman. Truly Shattuck wore several gorgeous costumes that would make a sensation on Broadway. Other fun-makers were Andy Lewis, Dan Gracey, Perry Ryan, Gladys Van, and Emma Woods. Miss Woods displayed her versatility by imitating Anna Held pleasingly, executing a graceful toe dance, and doing all around good work. Pauline Moran imitated May Irwin, and Louise Auber, Lillian Russell, and pleased. Yutakmee, who is none other than Mattie Wilkes, late of Isham's Octoroons, sang splendidly. Barring Dan Gracey's partial disrobing the entertainment is a clean and a rattling good one. The chorus and costumes leave nothing to be desired.

THE LONDON.—Rose Sydell's London Belles reopened this house Aug. 20-27, presenting two burlesques and an olio. Hits were scored by Karina in her torrid songs, Seymour and La Rose in excellent acrobatics, and Brown, Harrison and Brown in a unique act. Harry Brown's rough and tumble humor, and J. Gaffney Brown's odd cigarette juggling brought great applause. Teddy Pasquelena in songs; Hilton, juggler, and Campbell and Hart were also in the olio. The burlesques, by W. S. Campbell, introducing Rose Sydell, need renovating and probably will have it. Some of the lines are coarse and not amusing, and much of the business is aged. The bill ends with a fetching patriotic march. Manager James H. Curtin has made improvement at the London, and O. W. Wilkinson, the new musical director, qualified ably.

MINER'S EIGHTH AVENUE.—Isham's Octoroons gave their new burlesque, A Tenderloin Coon, by James Horan. There is no olio, the specialties being introduced during the course of the burlesque. The best were those of Belle Davis, who sings coon songs delightfully, and of Smart and Williams, whose Senegambian comicalities are irresistibly funny. Other specialty performers were Reese Brothers and Douglass, the Brittons, Winn and Edmund, and Rastus and Banks. There is a pretty cake-walk, and a well executed march finale. The burlesque, when it was discoverable, was bright and amusing.

THE BLACK PATTI TROUBADOURS.

The third trans-continental tour of Voelckel and Nolan's famous Black Patti Troubadours opened at the Auditorium, Asbury Park, N. J., on Aug. 25, when 2,327 people attended, and hundreds more were turned away. From New Jersey's popular seaside resort the company traveled to Saratoga, where they performed on Saturday evening. During the two months following they will tour the principal cities of New York, Massachusetts, Connecticut, and Canada. After their week's engagement at Buffalo they will travel westward, playing the larger cities en route, including Toledo, Cleveland, Detroit, Chicago, Indianapolis, Louisville, St. Paul, and Minneapolis. From the last-named city they will continue over the Northern Pacific circuit to the Pacific Coast, where they have engagements in every city in that section between Victoria, B. C., and San Diego, Cal. The company will return East by way of Los Angeles, New Orleans, Atlanta, Charleston, Richmond, Washington, Baltimore, and Philadelphia, playing all the important cities en route. This will end the American tour, and on Monday, May 8, 1899, the entire company will take passage for England. They will appear in London, Paris, Berlin, and Vienna during the six months ensuing. The performance will be of the same high standard always maintained. The operatic kaliedoscope is entirely new, and affords the Black Patti and the new tenor, Mr. Holt, unbounded opportunities. Every indication points to a successful and prosperous season for Voelckel and Nolan. These managers have demonstrated by their managerial skill and judgment that the public was ready to patronize a colored company of a high standard, and the Troubadours proved one of

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"When it comes to singing Irish songs, whether in the original Celtic language or not, Pollie Holmes, 'The Irish Duchess,' IS THE UNDISPUTED LEADER on the Variety Stage to-day. Miss Holmes voice is in excellent condition, and she has added several new and very catchy songs to her repertoire. She made her customary big hit."—*Boston Daily Globe, Tuesday Morning, Aug. 23, 1898.*

the leading money makers of last season. With a better company, and excellent bookings, and the public still interested in the "coon craze," there is every reason to believe that the success of last season will be duplicated.

ABELES' SINGLE SPECIALTY.

On Wednesday afternoon last, when the curtain rose at Proctor's on the sketch of Edward S. Abeles and Helene Lowell, Mr. Abeles appeared alone and announced that he had just received a message saying that Miss Lowell had been overcome by the heat and would be unable to appear.

It was therefore necessary for him to do his best to entertain the audience alone. He sang "The Raccoon and the Bee," and then, after some deliberation, recited a little poem about a nigger who saved his master's life, and wound up with his imitation of Richard Mansfield. In this way he consumed about ten minutes, which is probably half the time it takes to play the sketch in which he and his partner appear. He seemed a little rattled, and if he had had longer notice would probably have been able to do better.

Instances of this kind show how necessary it is that actors should be prepared for emergencies. Every member of a sketch team should have a single specialty of some kind ready to use in case an accident should happen to the partner. There is no telling when it will come in handy, and though it may not make quite as big a hit as the combined efforts of the team, it will serve to make the manager feel that he has not broken faith with the public, when he can show at least one-half of an advertised team. There is nothing like being prepared for emergencies, and the actor who can jump in just when he is most needed is sure to advance in favor with managers and public alike.

THE SEASON AT KOSTER AND BIAL'S.

'Round the Town is the name of the new burlesque by Joseph Herbert and Max Gabriel with which the regular season at Koster and Bial's will open on Sept. 12. In speaking of the prospects for the season, Manager Aarons said yesterday: "We intend to make a very pretentious production and the company will consist of 175 people. In the cast are Josephine Hall, Cheridah Simpson, May Duryea, Laura Millard, John Gilbert, Richard Carle, and Dick Bernard. It is being staged by John Nash, who has been brought over especially for this purpose from England. While I was in Europe I engaged a number of excellent specialty people. I scoured the entire field in search of another Chevalier or Guilbert, but could not find one, so I had to be content with the next best. I am confident that the people I have engaged will all make hits, and that this season will be one of the best in the history of the house."

RED CROSS PEOPLE GRATEFUL.

The Red Cross Society of Los Angeles, Cal., has conferred a unique distinction upon the management and performers of the Orpheum, in that city, who gave the society a benefit on Aug. 9. All of the Orpheum people have been made honorary members of the Red Cross Society, this being a courtesy extended to very few. The persons thus favored are: Manager Jake Rosenthal, Joseph Hart, Marian Nocerino, Charles S. Bock, Louis Norton, Fred Getzler, Miss Carrie De Mar, W. Gilbert, Walter Goldie, Miss Fleurette, Charley Case, Sidney Grant, Miss Norton, L. Lorenz, J. S. Allen, Bert Coote, Julia Kinsley, J. C. Braendlin, and Mase Davis.

SELIGMAN ENGAGEMENT POSTPONED.

Minnie Seligman-Cutting's return engagement over the Proctor circuit, which was to have begun yesterday, has been postponed until next Spring. Mrs. Cutting's contract with the Imperial Theatre Stock company, of St. Louis, calls for her appearance at rehearsals on Sept. 1, so she was reluctantly compelled to start West sooner than she expected. She will be seen when she comes back to vaudeville in a romantic one-act play called Jean Marie, originally acted by Sarah Bernhardt under another title.

MASON MITCHELL TO LECTURE.

Mason Mitchell, the actor, who joined Roosevelt's Rough Riders, and was wounded at the battle of San Juan, will make his vaudeville debut next week at Proctor's. He will tell a story of the career of the Rough Riders with dramatic effect, and will give a graphic description of the battles of San Juan and El Caney. Some stereopticon views from special photographs will add to the interest of the lecture.

WEBER AND FIELDS' OPENING.

The season at Weber and Fields' Broadway Music Hall will not open until Sept. 8. Owing to the elaborate nature of the production it was found impossible to begin the season at an earlier date. The new burlesque, Hurly Burly, is ready now, but the costumes and scenery are not finished. A number of improvements are being made in the auditorium

CLIFFORD IN BANKRUPTCY.

Harry B. Clifford, the Chicago vaudeville Napoleon, last week filed a voluntary bankruptcy petition in the United States District Court. The assets were scheduled at $6,000 and his liabilities at $53,000. Among the creditors is Russell Sage, to whom is due $2,750. The Gaiety and Savoy theatres, in Chicago, of which Clifford is lessee, are not involved in the proceedings.

HARRY SANDERSON'S VACATION.

Harry Sanderson, the faithful lieutenant of Tony Pastor, has gone on a two weeks' vacation to West Baden, Ind., where the springs are said to possess wonderful curative properties. Mr. Sanderson's many friends hope that he will return with a stock of health which will enable him to fill his present position for many years to come.

JOHN RUSSELL CELEBRATES.

A MIRROR man met Tony Pastor in the lobby of his theatre yesterday, and asked him if there was anything new.

"Well," said the manager, with a twinkle in his eye, "I'll tell you about a very pleasant party I was at yesterday. It was at the home of John Russell, in Elmhurst, L. I. John invited a few friends to help him celebrate the twenty-second anniversary of his marriage. We had a glorious time, which lasted all the afternoon and evening. The grounds were illuminated at night, and there was a grand display of fireworks, and a splendid banquet. I haven't enjoyed myself as much in years as I did at this affair. Mrs. Pastor was with me, and we met Mr. and Mrs. John T. Kelly, Mr. and Mrs. Ed. Rosenbaum, the Angeles Sisters, Mr. and Mrs. Joseph Miron, Mr. and Mrs. Fred Hallen, Catherine Linyard, Jerome Sykes, Mr. and Mrs. Louis Wesley, Mr. and Mrs. Harry Kelly, Wolf Falk, James Russell, and many others."

"All of the Elmhurst folks were at me to buy lots over there and build," said Mr. Pastor. "It is a very pretty place, and it is very likely that I shall invest in some property there, and build a little summer home."

ADDING TO THE RANKS.

The list of vaudeville stars continues to grow. Robert Grau has secured a number of notables, chief among them being Harry Lacy, who is to begin his season in Brooklyn, Sept. 3, in a sketch of his own writing. Another debut that will take place a week later is that of Isabelle Evesson, whom Mr. Grau has booked over the Keith and Western circuits. Camilla Urso's debut, which is expected to be of great importance, takes place Sept. 12, at the Union Square Theatre. Cora Tanner will inaugurate her first regular season in vaudeville at Hyde and Behman's Sept. 5, and on the same date Mr. Grau expects to launch a world-famed musical celebrity. In addition to the above recruits, every headliner controlled by the enterprising booking agent will have begun his or her season by Sept. 12. Whatever may be the result of the approaching season, one thing is certain, and that is that never before has vaudeville been in such a flourishing condition. Not a half dozen acts of importance are disengaged for September.

VAUDEVILLE JOTTINGS.

Hattie Belle Ladd, prima donna of the Knickerbocker Opera co., made a decided success in her vaudeville debut at the Sans Souci, Boston, last week, and will appear for a single week at one of New York's most popular roof-gardens soon.

Merritt and Rozella opened on the Burke circuit of parks, Aug. 28, at Akron, O. At Schenley Park, Pittsburg, they played to an audience estimated at 20,000 people, on Red Cross Day, Aug. 26, and were one of the hits of the bill.

William L. Baker and Edith Randall are playing at the Wonderland Theatre, Detroit, Mich., this week.

Miss Norton, of Grant and Norton, has scored a hit on the Orpheum circuit quite out of the ordinary. The coast papers have given her unstinted praise for her bright monologue, in which she discusses new topics in a decidedly original way.

Frank Whitman, eccentric comedy violinist, played last week at Smith's Theatre, Bridgeport, Conn., and at the Hartford Opera House, Hartford, Conn. This week he is at Poll's Theatre, Waterbury, Conn., with the Wonderland, New Haven, Conn., to follow. His act is meeting with big success everywhere.

The Mimic Four have been engaged as the feature of Weber's Dainty Duchess co., which opens at the Auditorium, Baltimore, Sept. 19.

The Quaker City Quartette are with Primrose and Dockstader's Minstrels, and are making quite a hit with their revised blacksmith act.

Hilda Thomas and Frank Barry returned from their vacation last week and this week start in on what they expect will be their best season in vaudeville. They have almost the entire season booked in the very best houses.

Weston and Beasley closed the olio at the Howard Athenaeum, Boston, week of Aug. 15, and made a decided hit with one of the strongest bills ever seen there. They will return Sept. 26 with the Black Crook co.

Professor John H. Duffy, a well-known New Orleans character, is ill, and will be tendered a benefit in that city in the near future.

The Williams Trios Entertainers and Orchestra, consisting of R. T. Williams, Adeliene Williams, Edith Williams-Hire, L. J. Hire, Mr. and Mrs. Barry Gray, and L. Gertrude Ollendorf, have just closed a most successful season of thirteen weeks' at Eldridge Park, Elmira, N. Y., and open with James R. Waite's Comedy co. on Sept. 3, at Elizabeth, N. J., for the season. They have just received elegant new uniforms.

Howard Powers and Dolly Theobald played the New Celeron Theatre, Jamestown, N. Y., last week, and are resting this week at Lake Chautauqua, N. Y.

Chick and Peters have closed their International Stars co. to accept dates offered them. Peters and Walters opened at Crump's Park, Macon, Ga., for two weeks, beginning Aug. 29,

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WILSON & SMITH, 853 Broadway, N. Y.

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"Miss Courtney is the first one to make a specialty of this sort of thing."—CHICOT in *Daily Telegraph*, Aug. 6.

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In their simple, rural sketch,
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Permanent address BLISSFIELD MICH.

A POPULAR COLORED COMEDIAN.

BILLY M'CLAIN.

Billy McClain, whose picture appears above, is one of the best known colored comedians now before the public. He has been on the stage for seventeen years, and has made hits as performer, author, song-writer, and producer. He is the author of The South Before the War and The Suwanee River. He also rewrote and produced Darkest America. He put on Black America, the stupendous colored show owned by Nate Salisbury, in which he had charge of and directed sixty-three quartettes and Gilmore's band. He was the first colored man to star with a white company. This was when he played in The Suwanee River. Mr. McClain has written a new play called The Black Politician, in which he will star this season. He has also just finished an opera which he calls a "coonetta," the title of which is The Bully of the Tenderloin. Mr. McClain has had his first experience in vaudeville this Summer, and has made a decided hit at Koster and Bial's Roof-Garden and at the Pleasure Palace. He is the author of several songs, including "Your Talk's All Right, But You Ain't a Hit Wid Me," "My Gal Is a Rag-Time Belle," "Do You Think So? So Do I," and many others. He is a thrifty man, and owns stock in a Western mine and a cozy cottage in Elmsford Park at Westchester, N. Y. Mr. McClain has trained more colored people for the stage than any other man in his line. He is deeply interested in the new order of colored professionals, and the Indianapolis lodge is named after him. Mayor Taggart, of Indianapolis, some time ago presented him with a handsome ring on behalf of the lodge, the members of which wished to testify to their appreciation of Mr. McClain's good work in the interest of the order.

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and Mr. and Mrs. John T. Chick join Frank Stanselle's Specialty Sensation, at Denver, Col. Professor Felix Greenwald will lead the orchestra at the Imperial, Atlanta, Ga. The other members of the co. are not booked as yet.

Lucie Roger arrived in town Thursday from Washington, D. C. She will join James J. Boyd, to play dates the coming season.

Lydia Yeamans is continuing her tour of the English provinces, heading the bill in each theatre. She was at the Empire, Sheffield, week of Aug. 15.

M. H. Nisbett, the popular musical director, is now leading the orchestra at Dietrich's Casino, where the patrons of this popular resort show their appreciation of good music by liberal applause.

Jules and Ella Garrison were the stars of the bill at the People's Palace, Bradford, England, week of Aug. 8.

Nell and Stella Litchfield have prepared a new rural sketch, which they will do in vaudeville this season. In it Mr. Litchfield will impersonate two distinct characters, a Yankee farmer and a country school boy. Mrs. Litchfield will impersonate the hired girl who works on the farm.

Ernest Wilson and Marie Leicester are at Proctor's this week, and will be in the opening bill of the Leland Opera House, Albany, N. Y., next week.

Belinda Bailey's Boarders, a new farce by Milton Nobles, was produced at Keith's Boston house last week. Judging from the newspaper notices, the piece and the actors, Barton Hill and Charles Willard, scored hits. The play is the feature of the bill this week at the Union Square.

Rose Coghlan will be the star of the bill at F. F. Proctor's Albany house when it reopens on Sept. 5 as a continuous performance theatre.

Zelma Rawlston is sending out some quaintly designed postal cards announcing her readiness to fill dates the coming season. She has a number of new songs and hopes to make a bigger hit than ever.

Teddy and Crystal Vizzard were MIRROR callers last week. They have been engaged for their second season with Dan McCarthy's co.

The following performers, who have been in Europe for some time past, will return this season, to appear at Tony Pastor's: Fritz Young and Emilie Sells, the Highleys, Jules and Ella Garrison, and the Three Holdsworths.

Jerry Hart and Beatrice Leo have established themselves in such favor with the St. Louis public that they recently had an offer to appear at two parks in that city during the same week.

An article in a Cincinnati paper last week told a story of the stranding of a small co. in Chillicothe, O. George Cline, Tom Carleton, De Pettit, and the Fontas were among those left behind by a performer billed as Le Clair, "the Modern Sampson." It is also alleged that Le Clair swindled an innocent farmer out of some money under pretense of training the farmer's daughter as an acrobat.

Bertha Welby will be seen at Proctor's on Sept. 5, in the comedietta A Little Brick, supported by Grace Welby, Baby Nanon, Thomas Lawrence, and Herbert Messiner. Baby Welby, who is only four years old, would not be allowed to appear by the Gerry Society, so Baby Nanon was engaged for the child's part.

The Origin of the Cake Walk, which has been playing on the Casino Roof-Garden for several weeks, will be sent on a tour of the first-class theatres by George W. Lederer. Williams and Walker will head the cast, which will be made up entirely of negroes. The season will open at the Boston Theatre on Sept. 5.

William Hammerstein has sued Josette Webb for $2,500 damages, she having declined to appear in his production, The Temptation of Adam, for which Hope Booth is now engaged. Miss Webb is now at Sam T. Jack's Theatre, in this city.

The Sisters Engstrom have arrived, after summering in Stockholm, and are rehearsing for their third season with the Rentz-Santley co. They promise a new specialty with new songs, and have imported a Swedish melody as a novelty.

Blanch Seymour has been booked by Hurtig and Seamon for Baltimore and Richmond. She appears in a clever specialty.

Sam T. Jack has invited all members of the Army and Navy in town to be his guests at the Wednesday matinee at his theatre.

Edith Howard has been engaged by Weber and Fields. She is a very pretty girl, and a cultivated singer, and is the daughter of Frank Howard, once a favorite Italian opera basso.

Wilbur Mack and Isabelle Fenton played at Lake Michigan Park, Muskegon, Mich., week of Aug. 21. They report success with their new act, and will shortly open in New York.

Lavender Richardson, the "Baby Mental Wonder," was refused a license by the Mayor on account of the opposition of the Gerry Society, and consequently did not appear at Keith's yesterday.

Gertrude Haynes, the popular musical artist, will have an entirely new outfit this season, including two new organs, special scenery and an assistant who can sing. She is a bright, hustling girl, and deserves the success she has won.

Bowman and West produced last week at Klondike Park, St. Louis, Olive West's comedietta, How It Happened, pleasing press, public and management.

O'Brien and Buckley, the International Musical Comiques, are playing the Orpheum circuit, and meeting with success. They go next over the Castle-Hopkins circuit, making in all fifteen weeks.

Margaret Webb is resting this week at her home in this city. She scored a marked success last week at the Electric Park, Baltimore.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—After an immensely successful Summer season, Hopkins' Theatre is closed. It will be dark for one week, after which the big electric sign and revolving star will shine forth as brightly as before and "a few little matters" will have been fixed up to the satisfaction of all concerned, or at least nearly all. Colonel J. D. Hopkins deserves great credit for the manner in which he has directed the affairs of this house. There never have been "off weeks" or a poorly arranged bill. Nothing has been too good for the patrons and at all times the attractions have been up to the standard. This is all due to the personal endeavors of the Colonel. In the near future I will be able to say something of interest about Hopkins' Theatre and its future. A few years ago, when I was connected with the Haverly forces, the genial face of J. H. Haverly was always welcome when he would arrive to look over the situation. The other evening, when I had the pleasure of seeing the same Haverly, it carried me back to the time when we all looked forward to his coming. He is the same Haverly with the same attentive air, and it is pleasant indeed to note the fact that his name in connection with his minstrel co. seems to have taken a new lease of life. The business of Haverly's Minstrels has been wonderfully big in spite of the warm weather. The entertainment is like his original Mastodon Minstrels and the co. uses burnt-cork, and as a real minstrel performance it is head and shoulders above the average. The first part presents "40 Count 'Em;" the vocal corps is strong and the comedy end not overdone. The Nichols Sisters opened the olio and they were simply immense. "Cotton Field Frolics" served to introduce Sheffer and Blakely and an ensemble of singers and dancers, not forgetting John Blackford. Hughey Dougherty came next with a budget of war topics which created lots of laughter. Rogert and O'Brien are amusing musical comedians. The closing number was a burletta called The Princess of Madagascar, which was one of the best minstrel finales I ever saw. Bright dialogue, elaborate costumes and pretty music, with Frank Cushman, Billy Rice, J. M. Norcross, Billy Lyons, John Early, and the full strength of the co. This is the second and last week of the engagement and I don't think Haverly will be sorry he came. Gus Barnes, a Chicago boy, is the treasurer.

The opening of the Great Northern occurred last Saturday night, with Charles Salisbury and Mr. Tate as the managers and a policy of "fashionable vaudeville." The opening was all right and the performance really excellent. Robert B. Mantell made his initial bow in vaudeville in Chicago and of course received quite an ovation. A Lesson in Acting was the play. Montgomery and Stone are mighty clever and have not been seen here for some time. Josephine Gassman made a decided hit with her lively pickaninnies. Alice Shaw and daughters, Cawthorn and Forrester, Press Eldridge and others appeared. There will be opportunity to say more about this vaudeville house later.

The Masonic Temple Roof-Theatre presents Henry E. Dixey this week and he is the same graceful chap that he always was. His principal associates are Al. Leech and the Three Rosebuds, Falke and Seamon, Valmore, Stanley and Jackson, Howard and Bland, and a few others. Business has been wonderfully large at this place during the season.

Ferris Wheel Park: This place keeps up its end and the management has wisely improved the bills. Johnson and Dean, have a good "ragtime" act. The Elinore Sisters always have something funny to spring. Pete Baker sings songs and tells German stories that possess some brightness. Moreland, Thompson and Roberts are a very good trio and the three Schuyler sisters, Mabel Hight, and Scott and Wilson are quite satisfactory.

Chutes Park has the usual attractive programme with Avery and Moore, Downey and Willard, Lillian Starr, Tom Sumner, LeRoy and Eulalia Schwartz, Edwin M. East and Harry and May Howard.

At the Chicago Opera House the Boys' Hungarian Band is giving its splendid programme of popular and classic music. Joe Flynn, Lizzie B. Raymond, Edwin Travers, Elsie Cressy, T. J. Farron, Charles Kilpatrick, the Ashleys, Yeagana Japs and Manjonita, a graceful dancer, are also here.

Over on the west side the Haymarket is doing its share of the business with a long list made up of the Burke Brothers assisted by two girls in a bright new act, Johnny Burke and Adelaide Crawford, Irma Orbasany, Dixon, Bowers and Dixon, Harry Allister, Mamie Harnish, the Blondells, Carpos Brothers, Harry Cashman, and Aleene and LaRue finish out the bill nicely.

The Olympic's offerings are always of the best, and as a topliner Josephine Sabel is the real article. Bert Coote and Julie Kingsley merit special mention. The Manhattan Comedy Four can sing and be funny without becoming tiresome. I wish I could say the same of some other so-called "comedy" fours. The balance of the programme introduced Carlin and Clark, Aimee, Zoe Mathews, Barr and Evans, Juno Salmo, the Morrellos, Morrissey and Rich, the Passparts, and Fox and Summers. Business is good and everybody is happy.

NOTES: Primrose and Dockstader's Minstrels are due at an early date and a warm welcome awaits them.==The Bison City Quartette have deserted the vaudeville field for the present. They are here this week at the Lincoln with Hoyt's A Texas Steer. ==At the Gaiety the Gay Morning Glories is the attraction ==The Savoy has drama and vaudeville and the Lyceum opened with a similar style of entertainment.==Sam T. Jack's Theatre always has a good combination bill of burlesque and vaudeville and this week Troja sings her risque songs in her usual peculiar way --The Great Northern Roof-Garden contines to struggle along.

HARRY EARL.

CLEVELAND, O.—The Star opened the season 22 with an unusually fine attraction, Robin Hood, Jr. The Widow Gay is the burlesque, which is followed by an olio headed by Delaphone, Killeen and Murphy, Marshall, Sylvester and Weston, and Provo. The bill closes with The High School Girl. Week 29 Moulin Rouge.

Manager La Marche continues to give the patrons of Haltnorth's Garden Theatre the best specialties that can be procured. For week of 22 the attractions were the Carl Damman Troupe, Al. Leech and the Three Rosebuds, Albert Waltz, Josephine Arthur, The Musical Ravens, Howard and Bland, Frencelli and Lewis, and Rosaire. Week 29 the bill will include Milton and Dolly Nobles, Willis and Loretto, Raymon Moore, Emmonds, Emmerson and Emmonds, and J. H. Cullen.

Euclid Beach Park (W. P. Fay, manager): The bill for week 21 was composed of Satsuma, Abt and Witt, Fish and Quigg, Foy and Clark, Viola Abt the local child wonder, the Seymours, and Professor E. Abt's and Charles E. Witt's war views. For week 29 the Five Waltons will head a fine bill. The Labor Day attraction at the Star will be Bryant and Watson's Australian Beauty Burlesquers.

George L. Chennell, who has been the press agent at Euclid Beach Park, left 20 for New York, his place being filled by Charles Eisele.

Harry Scott, press agent at the Star Theatre, is back at his post after spending the Summer in New York and vicinity, and the consequence is an extended theatrical column in the Sunday papers.

The personnel of the Star remains the same, except that its patrons miss the pleasant smiles of Wood Campbell and Willie Drew, who are both with Buffalo Bill's Wild West.

WILLIAM CRAXTON.

PROVIDENCE, R. I.—The Westminster Theatre opened its season 22 with The Sporty Widows, and despite the extreme hot weather business was good. During the Summer the house has had a thorough renovating and a new system of ventilation has been installed. The interior has been repainted and a new drop curtain added. It is not Manager Batchelor's intention to materially change the policy of the house and he will continue to play burlesque and vaudeville combinations. The Sporty Widows appeared in an entertaining programme. Minnie Cline headed the company in the burlesques A Hot Old Time and The Bombardment of Vanila, and also appeared in the olio. Other specialties were given by A. C. Lawrence, Scanlon and Stevens, Le Moyne Brothers, Undine Sisters, and Sheehan and Kennedy. Turner's English Girls 29-Sept. 3 with Tom Sharkey as a special feature.==The vaudeville programme to be given at the Rhode Island State Fair Sept. 5-10 will be one of excellence. Among those engaged are Mlle. Ani, Stork and Anita, the Nola Family, the De Comases, the Aherns, Darmody, and Stewart and Gillen.==Weber and Fields' own co. will be the opening attraction at the Olympic week 29.

H. C. RIPLEY.

SAN FRANCISCO, CAL.—At the Orpheum the three Hegelmans continued week 15 to amaze the public with their wonderful feats on the horizontal bars. Mme. Tavary charmed her audience with selections from grand opera. She is the most celebrated singer this house has yet welcomed. Lillian Burkhart was particularly good in the one-act piece, A Passing Fancy. The Macarte Sisters kept up their gate on the slack wire. Next week's attractions include Charles Baron's dogs, Charles Case, Elsie Adair, comedienne, who has just returned from a successful tour in India and China, and the American biograph. Among the holdovers are Mme. Tavary, the Hegelmans, and Lillian Burkhart.

FRED S. MYRTLE.

JERSEY CITY, N. J.—The Bon Ton, spick and span, will commence season 27, when De Vere's High Rollers Burlesque co. will be the attraction until Sept. 10. This will also be the opening of the co.'s season. Manager Thomas W. Dinkins and staff will close at Bergen Beach 28. Only the best burlesque cos. have been booked at this house.

Morris Kitchen, the treasurer of the Bon Ton, arrived home from the country 19, and while out on his bicycle 20 was run into by a heavy truck. He is nursing a black eye as a result of the collision, but it does not prevent him from rehearsing his act in the box-office daily.

WALTER C. SMITH.

DENVER, COL.—At Elitch's Gardens Aug. 14-20 a vaudeville bill has pleased large audiences. Harry Leighton, assisted by J. Rush Dropson and Roy Lewis, presented an adaptation by Mr. Leighton entitled His Father's Wife, a bright one-act comedy. Mr. Leighton acquitted himself very creditably and the play was well received. He will present his sketch in Eastern houses. The olio included Drawee, the Rackett Brothers, George Davis, Frank and Don, and Doherty's Poodles. Vaudeville week 21.==Chutes Park is doing well. The management provides men and interesting specialties from week to week.

F. E. CARSTARPHEN.

NEW HAVEN, CONN.—Grand Opera House (Breed and McKenna, managers): The new Grand, spick and span, opened as a continuous vaudeville house Aug. 22, opening at 2 P M. Despite the heat a large crowd gathered and found the theatre decidedly comfortable and the air most refreshing, cooled as it is by large electric fans. Patrice and her co. received an ovation when she appeared, and her pretty little comedy was one of the best offered here in some time. Lydia Barry and George Felix, Joe Welch, Nestor and Bennett, the Sisters Revere, the Lundgreens, Guilbert, Fisher and Carroll, Montague and West and others helped to round out an olio of general excellence and to make the first week of vaudeville at this popular house a financial success. For week 28-Sept. 3 the management announce Three Brothers Melrose, George Evans, Johnson, Lorella and Davenport, Stanton and Willard, Vinnie De Witt, Edwards, Kernell and Williams, the Gleesons, Bryant and Elton, Hines and Remington, Sully and Moore, and others.==Marshall P. Clark, of the *Union*, has accepted a position as press agent for the Grand for the season. Mr. Clark is an able newspaper man and will do excellent work in his new field.==Wonderland Theatre (S. Z. Poli, manager): This popular house opened 22. Praises were heard upon all sides for the new decorations and improvements, and the cooling apparatus made a big hit, working to perfection. The performance was excellent throughout. Leonidas' wonderful cats and dogs were features. A bright bit of first-class acting is done in the sketch Managerial Troubles, played by Idalee, Cotton and Nick Long. Their work is snappy and artistic. Lafayette came in for a share of popular favor. Dooley and Tenbroke, Adelman and Lowe, Stine and Evans, Swan and Bambard, Silvern and Emerie, Klein and Clifton, and the new electroscope war views rounded out an exceptionally strong bill. For week of 29-Sept. 3 Manager Poli will present Edwin Milton Royle and Selena Fetter Royle, Troubadour Trio, Dave Meires, the Dillons and others.==Lighthuse Point: For week of Aug. 22-27 the Boston Specialty co. have entertained large crowds.==At Savin Rock a good specialty co. drew crowds and the mammoth baby show 25 packed the place.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): An unusually good bill, where good ones are always on tap, drew heavily 15-21. William H. Windom, who possesses a phenomenal voice, caught on at once and was assisted by the Blackstone Colored Quartette, who sang beautifully. They made a great hit, being called out repeatedly. The Angela Sisters were a pronounced success with their fetching costumes and new songs, artistically rendered. Wilton and Stack appeared in their wonderful horizontal bar performance, than which none better has been seen in this neck of woods. Of the sojourners Joseph Hart and Carrie De Mar appeared in Dr. Chauncey's visit, a very funny skit, and were greater favorites than ever, having quite captured the public. Charley Case, in a new monologue and songs, convulsed his hearers, and Gilbert and Goldie were very funny in one of their Irish acts. Arriving 21 Felix Morris and co., James Thornton, O'Brien and Buckley, Valton and Anthelmin.

NEWARK, N. J.—Waldmann's New Theatre (Louis Waldmann, manager): Tony Pastor and his co., of which the Pantzer Trio deserve special mention, furnished a straight vaudeville bill 20-27. Business was somewhat affected by the hot weather. All the patrons are loud in their praise of the beauty and comfort of the new house, and the members of the co. are surprised and delighted at the size and convenience of the dressing-rooms. 29-Sept. 3 Harry

VAUDEVILLE. VAUDEVILLE.

A BIG HIT!

KRAUSE and ROSA

WITH THEIR DUTCH PICKANINNIES

At Bijou Theatre, Washington, D. C., last week. All communications to Bijou Theatre, or Agents

HARDING & AH-SID

The Famous Acrobatic Comedians

In conjunction with

MLLE. OLIVE

The Dainty Juggler.

NOTE.—Having cancelled all our Western Dates, the above Two Acts are at Liberty to accept immediate engagements. This week, The Sans Souci, Boston, Mass.; Sept. 5, Proctor's 23d St. Theatre, New York.

Morris' Little Lambs. 5-10 Rentz-Santley co.==Waldmann's Opera House (Louis Robie, manager): Lottie Gilson, John Kernell, and the other members of the Broadway Burlesquers sang and danced their way into favor 20-27. The transformation in the interior of this house has surprised all who have seen it and Manager Robie can boast of a very cozy theatre. 29-Sept. 3 John L. Sullivan co. 5-10 Rose Sydell.==A ladies' matinee was given at Waldmann's Opera House 26.

BALTIMORE, MD.—The evenings are now growing cooler and the casino at Electric Park is even more pleasant than it was during the Summer. The bill includes Ed Latell, the Casino Comedy Four, Josephine Arthur, Olivette, O'Rourke and Burnett, the Aherns, and Professor Fischer's Concert Orchestra.==Business increases at River View Park Casino, where the bill is made up of Ivy Moss, Lawson and Nanom, Boyle and Graham, and Lillian Grist.==The Sporty Widows Burlesque co. is the attraction at Kernan's Monumental. The attraction is good and opened to a big house. Among the performers are A. C. Lawrence, Scanlon and Stevens, La Moyne Brothers, Minnie Clyne, Sheehan and Kennedy, and the Urline Sisters. The performance concludes with A High Old Time and the satirical burletta, The Bombardment of Manila. The Metropolitan Burlesquers are underlined.

TORONTO, CAN.—Island Oval: The bill 22-27 proved to be rather tame. It included the Blackstone Quartette, cake walk, and Fischer Orchestra to large crowds.==Munro Park: Large crowds are in attendance at every performance and a first-class bill is presented Aug. 22-27, including J. E. Turton, Mavrella, W. Taylor, A. W. Cherry, King's Orchestra, and Queen's Own Band.==Industrial Fair (H. J. Hill, manager): Everything is complete for the opening Aug. 30. Manager Hill promises the strongest list of attractions ever seen here. The performance will certainly be a corker and will include novelties from the high diving Elks to the bombardment and surrender of Santiago.

TROY, N. Y.—The new Star Theatre under the management of Buck and Keller opened its doors 22 to a full house. Specialties by Roger and Belle Dolan, Nellie Seymour, Devaney and Allen, John La Clair, Weston and De Veaux, Adele Purvis Onri, Fields and Wolley, and the Two Judges were received with favor. During the evening Mr. Buck was presented with a large floral horseshoe by the Albany Lodge of Elks. J. J. Armstrong, of New York city, made the presentation speech. Buck and Keller intend making this a first-class vaudeville house.==Gaiety Theatre (James Hearne, manager): Matt Flynn's big sensation Sept. 5-10.

ST. PAUL, MINN.—Olympic Theatre (John Balestra, proprietor; B. Sodini, manager): Opened to fair business week 22-28. The entertainers are Jennie Bender, Frankie Huit, Amy and Ada Orlando, Charles Ellsworth, May Brandon, Polly O'Neil, and George Fisher. Closed 21: Nellie Houlihan, Della Wall.==Straka's Tivoli (John Straka, proprietor): The favorite vocalists, Helen Mignon and Rae Raymond, assisted by the excellent orchestra, are the attraction week 22-28.==Palm Garden Concert Hall (A. Weinholzer, manager): Week 22-28 opened to fair business. The entertainers are Blanche Gardner and Frank Campbell.==Charles Gardner, leader of the orchestra at the Olympic, left for a visit to New York 23.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The regular season opens 29 with the Howard Athenæum co. This is the same co. that made such a hit 22 at the opening of the Star Theatre in Troy. W. H. Buck, of Albany, its manager, has one of the neatest and best equipped vaudeville theatres in the country. He was presented with a floral horseshoe four feet high by the Albany Lodge of Elks.==Lagoon Island Music Hall: Last week's co. was the best of the season and for week of 29 the favorites are Parker and Retardo, Edna C Burnette, Belle Darling, Al. Dunlap, Mlle. Marguerite, Lester and Hilliard and Billy Williams.

BRIDGEPORT, CONN.—Pleasure Beach Casino (L. M. Rich, manager): Decidedly successful was Max Eugene as a drawing card 14. Cheridah Simpson appeared 21 to an immense crowd. 15-20 a variety bill entertained. 22-27 a Japanese fete attracted hundreds. Fireworks and acrobatics were well blended. For an entire week 28 Sept. 3 an opera co. of fifty people is announced, headed by Max Eugene and Cheridah Simpson. A special stage is being erected for the event. Tutt and Tutt appear 25, preceded by an aquatic carnival.

TOLEDO, O.—Casino (Frank Burt, manager): For the week closing 27 Alice J. Shaw and twin daughters, the Empire Comedy Four, Dick and Alice McAvoy, LeRoy and Morris, Harry Edson and his dog, Lee Ingram, Ed F. Reynard, and Nevarro. Business good.==Wonderland Roof-Garden (O. D. McFadden, manager): Frank Gardner's babboon, Johnson and McKay, Frank Hall, Nellie Florede, and D'Arville Sisters, for week 22-27. Good crowds at every performance.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): The Australian Beauties opened 22 to S. R. O. Taken all round the show is good, though rather spicy. Two burlesques, The Typewriter's Wedding and The Duke of Monte Carlo, serve to show off some pretty scenery and costumes and a number of shapely girls. The Baroness Blanc sings three songs. The Lavelles do some particularly clever work and the rest of the acts are good. Kelly and Mason in Who Is Who 29-Sept. 3.

RICHMOND, VA.—Broad Street Park (Thos. G. Leath, manager): The popularity of this resort is evidenced by the large crowds that are in attendance nightly. Madam Neuville, with Mr. and Mrs. Neuville, are see in a farce. Others are Morell and Evans, Jessie Sisson, Emerz and Russell, and Nettie Fields.==Main street Park (Juan A. Pizzini, manager): An excellent bill is also to be seen here, including Farrell and Taylor, Margerie Mabelle, McCarthy and Reynolds, La Verd Sisters, and Babe Moore.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): What promises to be the finest vaudeville season ever known in Kansas City will open at the Orpheum 28. The house has been rendered thoroughly attractive with new carpets, curtains and a beautiful drop curtain, and, owing to the fact that the Orpheum management has entered into combination with the Castle-Hopkins and Moore circuits, they have secured the cream of the vaudeville acts now winning popular favor.

CINCINNATI, O.—The American Burlesquers presented a good entertainment at People's 21-27 with a bill made up of Dick and Kitty Kumins, Watson and Dupre, Perry and Burns, Leslie and Curdy, Mildred Murray, and the Monroe Sisters. Two amusing burlesques were given entitled Captain Levy's Military Social and Kosher Kosher. Next week the Bon Ton Burlesquers are booked for a good business.

COLUMBUS, O.—Minerva Park (J. K. Burke, manager): Week 21 the following opened to S. R. O.: Josephine Gassman, Whitney Brothers, Isabelle Sargent, the McRobies, Wayne and Walker, and T. J. Hefron. The performance was well received,

Miss Gassman receiving well-merited applause. Manager Burk has the following strong bill for State Fair week, 29: Akimoto's Japs, Lynch and Jewell, Dick and Alice McAvoy, the Sa Vans, McCloud and Melville, and Madge Duffie.

SAVANNAH, GA.—Tivoli Music Hall (Wiley Williams, manager): Week 15-20 Royce and Boyce, Carrie Butler, Tom Butler, Brauneck Sisters, and Wiley Williams. A Bburlesque on The Mikado 22-27, Burke and Gray, and Florence H. Payge.——Albambra Music Hall (Sam Boydell, manager): Weeks 15-20 and 22-27 Winnie Seymore, a clever artist, Jack and Myrtle Macks, Mamie Earl, Truebeart and Dillon, and Rose Boydell.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, manager): This house opens as a first-class vaudeville theatre 29. The interior and exterior have been thoroughly overhauled and the innovations are many. The management will spare no expense in procuring the strongest features on the road. The biograph will be the principal attraction week 29-Sept. 3.

ROCKFORD, ILL.—Harlem Park Theatre (Billy Link, manager): The Battle of Manila, presented week of 15, was a very clever scenic reproduction and made a hit and will be the feature for the balance of the season. Agnes Spotten, Oscar Lindstrom, Harry Fitzgerald, and Nicholas Prope continue to add to the attractive programme. Business good.

NEW CASTLE, PA.—Cascade Park (New Castle Traction Co., managers): An excellent bill was presented week of 23 to the usual large crowds. Frank McNish and Rosie Albro, Annie Lloyd, Emma Cotrelly, Otis Shattuck, Minnie Bernard and the Four Burtons. This closes the season, which, although short, has been most successful.

DULUTH, MINN.—Pavilion Summer Theatre (Matt Kusell, manager): Week 14-20 was a remarkably successful one. Crowded houses at every performance. The following extraordinary bill was presented: Robert Mantell and co. in A Lesson in Acting, Corinne, Anna Laughlin, Venita Zanfrella and Chester and Pearl Ashley.

BANGOR, ME.—Riverside Park, Hampden (F. A. Owen, manager): Gorman's Vaudeville Stars closed 20. For week of 22-27 the new people are Pauline Mayhew, Frank Cushing, Frank Walsh and Annie Thorne, and Professor Sparrow. Nellie M. Robbins, of Gorman's Vaudeville Stars, made a distinct hit in her songs and holds over another week.

VAUDEVILLE PERFORMERS' DATES.

Amorita—Casino Roof, N. Y., Aug. 8-Sept. 3.
Aimee—Olympic, Chicago, Aug. 29-Sept. 3.
Atherton, Alice—Casino Roof, N. Y.—indefinite.
Adams, George E.—Hiawatha Park, Mt. Vernon, O., Aug. 21-Sept. 3.
Adams, James R.—Hagerstown, Md., Aug. 29-Sept. 3.
Allister, Harry—Haymarket, Chicago, Aug. 28-Sept. 3
Ahrens, The—Electric Park, Baltimore, Aug. 29-Sept. 3.
Ani, Mlle.—Rhode Island Fair, Providence, R. I., Sept. 5-8
Ahren and Patrick—Haymarket, Chicago Aug. 28-Sept. 3.
Alcene and La Rue—Haymarket, Chicago, Aug. 28-Sept. 3.
Amy and La Van, Keith's, Boston, Aug. 29-Sept. 3.
Arthur, Josephine—Electric Park, Baltimore, Aug. 29-Sept. 3.
Akimoto's Japs—Minerva Park, Columbus, Aug. 29-Sept. 3.
Ashton, Margaret—Steamer *Grand Republic*, Aug. 29-Sept. 3.
Ashleys, The—Opera House, Chicago, Aug. 29-Sept. 3.
Barr and Evans—Olympic, Chicago, Aug. 28-Sept. 3.
Burke and Andrus—Toronto Exposition, Aug. 29-Sept. 10
Bartho, Mlle.—Casino Roof, N. Y., Aug. 29-Sept. 3.
Butsee, Lillie—Toronto Exposition, Aug. 29-Sept 10.
Blondella, The—Haymarket, Chicago, Aug. 28-Sept. 3.
Bennett, Laura—Proctor's, N. Y., Aug. 29-Sept 3.
Burke Brothers—Haymarket, Chicago, Aug. 28-Sept. 3.
Bates and Bates, Keith's, N. Y., Aug. 29-Sept. 3.
Bryant and Saville—Cook's Opera House, Rochester, N. Y., Aug. 29-Sept. 3.
Berger, Anna Teresa—Keith's, Boston, Aug. 29-Sept. 3.
Beaugard and Glover—Pastor's, N. Y., Aug. 29-Sept. 3.
Bond, Frederic—Pleasure Palace, N. Y., Aug. 29-Sept. 3.
Blocksom and Ulm—Auditorium, Phila., Aug. 29-Sept. 3.
Barry, Frank—Auditorium, Phila., Aug. 29-Sept. 3.
Burt, Laura—Keith's, Boston, Aug. 29-Sept. 3.
Bloodgood, Fanny—Sans Souci, Boston, Aug. 29-Sept. 3.
Baker and Randall—Wonderland, Detroit, Aug. 29-Sept. 3.
Bicknell—Shea's, Buffalo, Aug. 29-Sept. 3.
Bryant and Elton—Grand Opera House, New Haven, Aug. 29 Sept. 3.
Bindley, Florence—Providence, R. I., Aug. 29-Sept. 3.
Baker, Peter—Ferris Wheel Park, Chicago, Aug. 28-Sept. 3.
Carlin and Clark—Olympic, Chicago, Aug. 28-Sept 3.
Courtney, Maud—Casino Roof, N. Y.—indefinite.
Conway and Leland—Proctor's, N. Y., Aug. 29-Sept. 3.
Craig Trio—Proctor's, N. Y., Aug. 29-Sept. 3.
Caron and Herbert—Keith's, Phila., Aug. 29-Sept. 3.
Cawthorn and Forrester—Great Northern, Chicago, Aug. 28-Sept. 3
Clements and Marshall—Sans Souci, Boston, Aug. 22-Sept. 3.
Clark Sisters—Koster and Bial's, N. Y., Aug. 22-Sept. 3.
Cotte, Julia—Pleasure Palace, N. Y., Aug. 29-Sept. 3.
Craig, Mabel—Lincoln Park, Fall River, Mass., Aug. 29-Sept. 3.
Couthoui, Jessie—Opera House, Rockford, Ill., Aug. 28-Sept. 3.
Carr and McLeod—Harlem Music Hall, N. Y., Aug. 22-Sept. 3.
Coote and Kingsley—Olympic, Chicago, Aug. 28-Sept 3
Crane Brothers—Keith's, N. Y., Aug. 29-Sept. 3.
Collins and Collins—Pastor's, N. Y., Aug 29-Sept. 3.
Carter, Billy—Keith's, Phila., Aug. 29-Sept. 3.
Colvette—Electric Park, Baltimore, Aug. 29 Sept 3.
Cashman, Harry—Haymarket, Chicago, Aug. 28-Sept. 3.
Carroll, Johnny—Haymarket, Chicago, Aug. 28-Sept. 3.
Coakley and Huested—Auditorium, Phila., Aug. 29-Sept. 3.
Conway, Mamie—Auditorium, Phila., Aug. 29-Sept. 3.
Carlyle, Francis—Keith's, Boston, Aug. 29-Sept. 3.
Clarke, Charles—Point of Pines, Boston, Aug. 29-Sept. 3.
Cottrelly, Emma—Schenley Park, Pittsburg, Aug. 29-Sept. 3
Casino Comedy Four—Electric Park, Baltimore, Aug. 29-Sept. 3
Coghlan, Rose—Proctor's, N. Y., Aug. 29-Sept. 3.
Crandall, Hy—Steamer *Grand Republic*, Aug. 29-Sept. 3
Crane—Keith's, N. Y., Aug. 29-Sept. 3.
Clover Quartette—Pastor's, N. Y., Aug 29-Sept. 3.
Cressy, Elsie—Opera House, Chicago, Aug. 29-Sept. 3.
Damann, Carl, Troupe—Toronto Exposition Aug. 29-Sept. 10.
Deagon, Arthur K.—Casino Roof, N. Y., Aug. 29-Sept. 3.
Dunn and Gilroy—Pleasure Palace, N. Y., Aug. 29-Sept. 3.
Dolan, Roger and Belle—Gaiety Theatre, Albany, N. Y., Aug 29-Sept. 3.
Darling Sisters—Sans Souci, Boston, Aug. 29-Sept. 3.
Doerge, Alma—Casino Roof, Aug. 22-Sept 3
Dixey, Henry E.—Masonic Roof, Chicago, Aug. 28-Sept. 3.
Dillon and Garland—New Trocadero, Milwaukee, Aug. 28-Sept. 3.
De Witt, Venie—Grand Opera House, New Haven, Aug. 29-Sept. 3.
Dillon Brothers—Poli's, New Haven, Aug. 29 Sept. 3.
De Bierre—Keith's, Boston, Aug. 29-Sept. 3.
De Grey, Mildred Howard—Sans Souci, Boston, Aug. 29-Sept. 3.
Drew, Dorothy—Schenley Park, Pittsburg, Aug. 29-Sept. 3
Duffie, Madge—Minerva Park, Columbus, Aug. 29-Sept. 3.
Day, George W.—Cook's, Rochester, Aug. 29-Sept. 3.
Dailey and Huton—Central Opera House, N. Y., Aug 29-Sept. 3.
Elinore Sisters—Ferris Wheel Park, Chicago, Aug. 28-Sept. 3.
Estus, Edward—Keith's, Phila., Aug. 29-Sept. 3.
Eldridge, Press—Great Northern, Chicago Aug. 27-Sept. 10.
Emmonds, Emerson and Emmons—Marion Park, St. Louis, Mo., Aug. 29-Sept 3.
Evans, The—Keith's, Boston, Aug. 29-Sept 3
Emerson, Frank—Howard, Boston, Aug. 29-Sept. 3.
Eldora and Norine—Shea's, Buffalo, Aug. 29-Sept. 3.
Evans, George—Grand Opera House, New Haven—Aug. 29-Sept. 3.
Edwards, Kendall and Williams—Grand Opera House, New Haven, Aug. 29-Sept. 3.
Eldred, Gordon—Opera House, Chicago, Aug 29-Sept. 3.
Farron, T. J.—Opera House, Chicago, Aug. 29-Sept. 3.
Fox, Will H.—Europe—indefinite.
Four Emperors of Music—Koster and Bial's, N. Y., Aug. 29-Sept. 3.
Friend, Ed—Casino Roof, N. Y., Aug. 8-Sept 3.
Frenchelli and Lewis—Newark, O., Aug 28-Sept. 4
Falke and Semon—Masonic Roof, Chicago, Aug. 29-Sept. 3.
Folly Trio—Keith's, Phila., Aug. 29 Sept. 3.
Flynn, Joe—Opera House, Chicago, Aug 29-Sept. 3.
Foreman and West—Steamer *Grand Republic*, Aug 22-Sept. 3.
Falk and Lillian—Harlem Music Hall, N. Y., Aug. 22-Sept 3.
Four Cohans, The—Keith's, N. Y., Aug. 22-Sept. 3.
Fanchonetti Sisters—Shea's, Buffalo, Aug. 29-Sept. 3.
Foreman and Howlett—Pastor's, N. Y., Aug. 29-Sept. 3
Foy and Clark—Lagoon, Cincinnati, O., Aug. 29-Sept. 3.
Flood Brothers—Lagoon, Cincinnati, O., Aug. 29-Sept. 3.
Four Columbians—Shea's, Buffalo, Aug. 29-Sept. 3.
Felix and Barry—Shea's, Buffalo, Aug. 29-Sept. 3
Four Burtons—Schenley Park, Pittsburg, Aug 29-Sept. 3.
Fox and Summers—Olympic, Chicago, Aug. 29-Sept 3.
Gassman, Josephine—Great Northern Theatre, Chicago, Aug. 29-Sept. 3.
Glenroy, James—Lincoln Park, Fall River, Mass., Aug. 29 Sept. 3.
Gray and Conway—Central Opera House, N. Y., Aug. 29-Sept. 3
Guille, A. L.—Keith's, Boston, Aug. 22-Sept. 3.
Grant and Norton—Orpheum, San Francisco, Aug. 14-Sept 3.
Gies, Professor—Keith's, Boston, Aug. 15-Sept. 3
Gallando—Koster and Bial's, N. Y., Aug. 22-Sept. 3.
Golden, Horace—Pastor's, N. Y., Aug. 29-Sept 3.
Giguere and Boyer—Pleasure Palace, N.Y., Aug. 29-Sept. 3.
Goldsmith Sisters—Auditorium, Phila., Aug. 29-Sept. 3.
Gallagher and Hild—Keith's, Boston, Aug 29-Sept. 3.
Gardner and Gilmore—Lagoon, Cincinnati, O., Aug. 29-Sept. 3.
Gleasons—Grand Opera House, New Haven, Aug. 29-Sept 3.
Glissandos—Central Opera House, N. Y., Aug. 29-Sept. 3.
Gilbert, John D.—Keith's, N. Y., Aug 29-Sept. 3
Howe and Edwards—England—indefinite.
Hogan, Ernest—Casino Roof, N. Y.—indefinite.
Hawthorne, Nellie—Casino Roof, N. Y.—indefinite.
Hines and Remington—Grand Opera House, New Haven, Aug. 29-Sept. 3.
Hathaway, Belle—Toronto Exposition, Aug. 29-Sept 10.
Hart Brothers—Haymarket, Chicago, Aug. 28-Sept. 4.
Hawkins, Lew—Haymarket, Chicago, Aug. 28-Sept. 3.
Harnish, Mamie—Haymarket, Chicago, Aug. 28-Sept. 3.
Hayes and Bandy—Pleasure Palace, N. Y., Aug. 29-Sept. 3
Hayes and Lytton—Keith's, Phila., Aug. 22-Sept. 3.
Hill and Willard—Keith's, N. Y., Aug. 29-Sept. 3.
Howard and Bland—Masonic Roof, Chicago, Aug. 28-Sept. 3.
Hite, Mabel—Ferris Wheel Park, Chicago, Aug. 28-Sept. 3.
Hanley, Hodge and Hanley—Opera House Chicago, Aug. 28-Sept. 3.
Hanley and Jarvis—Central Opera House, N. Y., Aug. 29-Sept. 3.
Hogan and Glenroy—Central Opera House, N. Y., Aug. 29-Sept. 3.
Hoey, James F.—Schenley Park, Pittsburg, Aug. 29-Sept. 3
Harvey Sisters—Sam T. Jack's, N. Y., Aug. 29-Sept. 3.
Heindl, Alex—Pleasure Palace, N. Y., Aug. 29-Sept. 3.
Howard and Mack—Pleasure Palace, N. Y., Aug. 29-Sept. 3
Hart and Leo—Lewis and Ernst Pavilion, St. Louis, Aug. 29-Sept. 3.
Hiatt and Pearl—Keith's, Phila., Aug. 29-Sept. 3.
Hanley and Jarvis—Keith's, Boston, Aug. 29-Sept. 3.
Hardie, Tom—Howard, Boston, Aug. 29-Sept 3.
Harding and Ah Sid—Sans Souci, Boston, Aug. 29-Sept. 3.
Hall Frank—Ferris Wheel Park, Chicago, Aug. 28-Sept. 3
Ingham, Lee—Grand Rapids, Mich., Aug. 29-Sept. 3.
Johnson and Dean—Ferris Wheel Park, Chicago, Aug. 28-Sept. 3.
Judge, W. F.—Toronto Exposition, Aug. 29-Sept. 10.
Johnson, Davenport and Lorella—Grand Opera House, New Haven, Aug. 29-Sept. 3.
Jennings, Steve—Keith's, Boston, Aug. 29-Sept. 3.
Jones and Sutton—Point of Pines, Boston, Aug. 29-Sept 3.
Jerome and Alexis—Shea's, Buffalo, N. Y., Aug. 29-Sept. 3.
Kanamure's Japs—Toronto Exposition, Aug. 29-Sept. 10.
Knickerbocker Trio—Auditorium, Phila., Aug. 29-Sept. 3
Kessler, Henry—Auditorium, Phila., Aug. 29-Sept. 3
Kennedy and James—Howard, Boston, Aug. 29-Sept. 3.
Kelly and Reno—Sans Souci, Boston, Aug. 29-Sept 3
Kerkamp, John—Schenley Park, Pittsburg, Aug. 29-Sept. 3.
Kilpatrick, Charles—Opera House, Chicago, Aug. 28-Sept. 3
Latell, Edwin—Electric Park, Baltimore, Aug. 29-Sept. 3.
Luken Brothers—Toronto Exposition, Aug. 29-Sept. 10.
Le Clair and Leslie—Harlem Music Hall, N. Y., Aug. 22-Sept 3.
Lavender and Thompson—Keith's, Boston, Aug. 29-Sept. 3
Lowell and Lowell—Proctor, N. Y., Aug. 29-Sept 3
Lenton Brothers—Keith's, N. Y., Aug 29 Sept. 3.
Lovey, Ethel—Shea's, Buffalo, Aug. 29-Sept. 3
Lorby Brothers—Olympic, Chicago, Aug. 28-Sept. 3
Leech, Al, and Three Rosebuds—Masonic Roof, Chicago, Aug. 28-Sept. 3.
Linder, Joe—Keith's, Phila., Aug. 29 Sept. 3
La Porte Sisters—Keith's, Phila., Aug. 29-Sept. 3.
Lawrence and Harrington—Auditorium, Phila., Aug. 29-Sept. 3.
Lafayette—Keith's, Boston, Aug. 29-Sept. 3.
Lewis and Delmore—Howard, Boston, Aug. 29-Sept. 3.
Lilford, Jeannette—Point of Pines, Boston, Aug. 29-Sept. 3
Lynch and Jewell—Minerva Park, Columbus, Aug. 29-Sept. 3.
McIntrye and Heath—Keith's, Boston, Aug. 22-Sept. 3.
Manhattan Comedy Four—Olympic, Chicago, Aug. 28-Sept. 3.
Marshall, Edna Bassett—Cedar Point, Sandusky, O., Aug. 29-Sept. 3.
Montague and West—Pastor's, N. Y., Aug 29-Sept. 3.
Moa and Goodrich—Toronto Exposition, Aug. 29-Sept. 10.
Miller, B. F.—Toronto Exposition, Aug 29-Sept 10.
Morrissey and Rich—Olympic, Chicago, Aug. 28-Sept. 3.
Mathews, Zoe—Olympic Chicago, Aug 28-Sept. 3
Moreland, Beatrice—Keith's, Phila., Aug. 29-Sept 3.
Marinellas—Celeron Theatre, Jamestown, N. Y., Aug 29-Sept 3.
McCale and Daniels—Pleasure Palace, N. Y., Aug. 29-Sept. 3.

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McAvoy, Dick and Alice—Minerva Park, Columbus, Aug. 29-Sept. 3.
Mack, George—Proctor's, N. Y., Aug. 29 Sept 3
McAvoy and May—Harlem Music Hall, N. Y., Aug. 22-Sept 3.
Murphy, Tim—Keith's, Phila., Aug. 29-Sept. 3.
Merritt and Razella—Lakeside Casino, Akron, O., Aug. 29 Sept. 3.
Moore, Ramon—Haltnorth's, Cleveland, O., Aug. 29-Sept. 3.
Murphy, Mark—Keith's, N. Y., Aug. 29-Sept. 3.
Moreland, Thompson and Roberts—Ferris Wheel Park, Chicago, Aug. 28-Sept. 4.
Mowatts—Great Northern Theatre, Chicago, Aug. 28-Sept. 3.
Montgomery and Stone—Great Northern Theatre, Chicago, Aug. 29-Sept. 3
Mantell, Robert—Great Northern, Chicago, Aug. 28-Sept. 3.
Morellos, The—Olympic, Chicago, Aug 28-Sept. 3.
Manjonita, Mlle.—Opera House Chicago, Aug. 28-Sept. 3.
Maximilian and Shields—Haltnorth's, Cleveland, O Aug. 29-Sept. 3.
McDonald Brothers—Keith's, N. Y., Aug. 29 Sept. 3
Morton, Sam and Kitty—Pastor, N. Y., Aug. 29-Sept. 3.
Morton, Clara Louise—Pastor's, N. Y., Aug 29-Sept. 3.
Manning and Weston—Pastor's, N. Y., Aug. 29-Sept. 3.
Maynard, Lillian—Koster and Bial's, N. Y., Aug. 29-Sept. 3.
Meredith Sisters—Casino Roof, N. Y., Aug. 29-Sept. 3.
Morton and Revelle—Proctor's, N. Y., Aug. 29-Sept 3
Martells, The—Proctor's, N. Y., Aug. 29-Sept 3.
Maxwell and Simpson—Pleasure Palace, N. Y., Aug 29-Sept. 3
Medway—Auditorium, Phila., Aug. 29-Sept. 3.
Mazuz and Mazett—Howard, Boston, Aug 29-Sept. 3.
Mimic Four—Sans Souci, Boston, Aug 29-Sept. 3.
Mooney, May—Wonderland, Detroit, Aug. 29-Sept. 3.
Meira, Dave—Poli's, New Haven, Aug. 29-Sept. 3.
Melrose Brothers—Grand Opera House, New Haven, Aug. 29-Sept. 3.
McCloud and Melville—Minerva Park, Columbus, Aug. 29-Sept 3.
Nossea, The—Mansfield, O., Aug. 29-Sept. 3.
Nelson Sisters—Toronto Exposition, Aug. 29-Sept 10.
Nobles, Milton and Dollie—Cleveland, O., Aug. 29-Sept 3.
Nigrini, Sig. Ettore—Casino Roof, N. Y., Aug 29-Sept. 3.
Nazzaras and Bonne—Harlem Music Hall, N. Y., Aug. 22-Sept. 3
Nawns, The—Keith's, Phila., Aug. 29-Sept 3.
Nichols Sisters—Koster and Bial's, N. Y., Aug 29-Sept 3.
Niblo, Fred—Pleasure Palace, N. Y., Aug 29 Sept. 3
O'Brien and Buckley—Los Angeles, Cal., Aug. 29-Sept. 17
O'Rourke and Burnett—Electric Park, Baltimore, Aug. 29-Sept. 3.
Orbasany, Irma—Haymarket, Chicago, Aug. 28-Sept. 3.
Olive Mlle.—Sans Souci, Boston, Aug. 29-Sept 3.
O'Brien and Collins—Keith's, N. Y., Aug. 29-Sept. 3.
Post and Clinton—Pastor's, N. Y., Aug. 22-Sept 3
Paolis—Keith's, Phila., Aug. 29-Sept. 3
Papinta—Forest Park Highlands, St. Louis, Aug. 14-Sept. 3.
Powers and Theobald—Lake Michigan Park, Muskegon, Mich., Aug. 29-Sept. 4
Planka, Gertrude—Toronto Exposition, Aug. 29-Sept. 10.
Phillon, Achille—Toronto Exposition, Aug. 29-Sept 10.
Paulinetti and Piquo—Empire Theatre, London, England, September and October.
Peters, Mrs. Charles—Auditorium, Phila., Aug 29-Sept 3
Pantzer Brothers—Harlem Music Hall, N. Y., Aug. 22-Sept. 3.
Powers and Hyde—Olympic, Chicago, Aug. 29-Sept. 3
Passparts, The—Olympic, Chicago, Aug 29-Sept. 3.
Pantzer Trio—Pastor's, N. Y., Aug 29-Sept. 3.
Patnanda, The—Howard, Boston, Aug 29-Sept. 3.
Price, Maud Beal—Wonderland, Detroit, Aug. 29-Sept. 3
Polk and Kollins—Haltnorth's, Cleveland, O., Aug 29-Sept. 3.
Robbins, A. D.—Keith's, Phila., Aug 29 Sept. 3.
Robinson-Baker Trio—Blackpool England, July 4-Sept 18
Roattino, Adelina—Casino Roof, N. Y.—indefinite.
Riley and Hughes—Electric Park, Bridgewater, Mass., Aug. 29-Sept. 3.
Raymond, Lizzie B.—Haymarket, Chicago, Aug. 28-Sept. 3.
Ranza and Arno—Toronto Exposition, Aug. 29-Sept. 10.
Riley—Toronto Exposition, Aug. 29-Sept. 10.
Reno and Richards—Koster and Bial's, N. Y., Aug 22-Sept. 3.
Robbins, The—Haymarket, Chicago, Aug 28-Sept. 3
Ricci, Signor—Casino Roof, N. Y., Aug. 22-Sept. 4
Review Comedy Four—Keith's, N.Y., Aug. 29 Sept 3
Reed Family—Keith's, Phila., Aug. 29-Sept. 3.
Ramsay Sisters—Howard, Boston, Aug. 29-Sept. 3.
Rice and Cohen—Sans Souci, Boston, Aug. 29 sept 3
Raymond, Alice—Schenley Park, Pittsburg, Aug 29 Sept. 3.
Royle, Edwin Milton, Mr. and Mrs.—Poli's, New Haven, Aug. 29 Sept. 3.
Raymond, Julia—Steamer *Grand Republic*, Aug. 29 Sept.

Romalo Brothers—Great Northern Theatre, Chicago, Aug 28-Sept 3.
Sabel, Josephine—Olympic, Chicago, Aug. 29-Sept. 3.
Seymours—Toronto Exposition, Aug. 29-Sept. 3.
Speck Brothers—Toronto Exposition, Aug. 29-Sept. 10.
Smith and Blanchard—Austin and Stone's, Boston, Aug. 22-Sept. 3.
Seabury, Forrest—Toronto Exposition, Aug. 29 Sept. 10.
Shaw, Mrs. Alice J.—Great Northern, Chicago, Aug. 28-Sept. 3.
St. Clair and Loreno—Cedar Point, Sandusky, O., Aug. 28-Sept. 3.
Solaret—Celeron, Jamestown, N. Y., Aug. 29-Sept. 3.
Sylva, Marguerite—Casino Roof, N. Y., Aug. 22 Sept. 3.
Stoller, Millie—Casino Roof, N. Y., Aug. 22-Sept. 3
Stewart, Cal—Steamer *Grand Republic*, Aug. 29-Sept. 3.
Stine and Evans—Harlem Music Hall, N. Y., Aug. 22-Sept 3.
Sullivan and Webber—Howard, Boston, Aug. 29-Sept 3
Stirk and Anita—Haymarket, Chicago, Aug. 28-Sept 3.
Sato, O. K.—Pastor's, N. Y., Aug. 29-Sept 3.
Siegfried—Sam T. Jack's, N. Y., Aug. 29-Sept. 3.
Sidman, Mr. and Mrs. Arthur—Proctor's, N. Y., Aug. 29-Sept 3.
Stanley and Jackson—Masonic Roof, Chicago, Aug. 29-Sept 3.
Seymour, Blanche—River View Park, Baltimore, Sept 5-10.
Stanton and Willard—Grand Opera House, New Haven, Aug. 29-Sept. 3.
Schuyler Sisters—Ferris Wheel Park, Chicago, Aug. 29-Sept 3
Sully and Moore—Grand Opera House, New Haven, Aug. 29-Sept. 3.
Scott and Wilson—Ferris Wheel Park, Chicago, Aug. 28-Sept. 3.
Savans, The—Minerva Park, Columbus, Aug. 29-Sept. 3.
Simon, Martie and Primrose—Olympic, Chicago, Aug. 28-Sept. 3
Sistonas, The—Central Opera House, N. Y., Aug. 29 Sept. 3.
Sullivan, John T.—Proctor's, N. Y., Aug. 29-Sept. 3.
Silvio, Alex—Steamer *Grand Republic*, Aug. 29-Sept 3.
St. John, Gladys—Harlem Music Hall, N. Y., Aug. 29-Sept. 3.
Shattuck and Bernard—Haltnorth's, Cleveland, O., Aug. 27-Sept 23
Swan and De Voe—Opera House, Chicago, Aug. 28-Sept. 3.
Sartoro and Marlowe—Opera House, Chicago, Aug. 28-Sept. 3.
Salmo Juno—Olympic, Chicago—Aug. 28-Sept. 3.
Troubadour Trio—Poli's, New Haven, Aug. 29-Sept. 3.
Tanaka's Japs—Auditorium, Phila., Aug. 29-Sept. 3.
Taylor, Buck—Opera House Chicago, Aug. 28-Sept 3.
Travers, Edwin—Opera House, Chicago, Aug. 28-Sept. 3.
Thomas and Watson—Howard, Boston, Aug. 29-Sept. 3.
Tally-Ho Trio—Pastor's, N. Y., Aug. 29-Sept. 3.
Teal and La Salle—Lake Michigan Park, Muskegon, Mich., Aug. 29 sept. 3.
Towle, Mme. Mary—Keith's, Phila., Aug. 29-Sept. 3.
Thomas, Hilda—Auditorium, Phila., Aug. 29 Sept. 3.
Tallman, George—Proctor's, N. Y., Aug. 29-Sept. 3.
Urquhart, Isabelle—Keith's, N. Y., Aug. 29 Sept. 3.
Valmore—Masonic Roof, Chicago, Aug. 28-Sept. 3.
Van Aukens—Proctor's, N. Y., Aug. 29-Sept. 3.
Ventinis—Keith's, Boston, Aug. 29-Sept. 3.
Vance, Clarice, Miss—Pastor's, N. Y., Aug. 29-Sept. 3.
Wood, Edna—Rio de Janeiro, April 9—indefinite.
Willett and Thorne—Bridgewater, Mass., Aug. 29-Sept. 3
Wilson and Leicester—Proctor's, N. Y., Aug. 29-Sept. 3.
Watson Sisters and Zamora—Toronto Exposition, Aug 29-Sept. 10.
Walberti—Toronto Exposition, Aug. 29-Sept. 10.
West, Dot and Ford—Proctor's, N. Y., Aug. 29-Sept. 3
Webb and Hassen—Auditorium, Phila., Aug. 29 Sept. 3.
Waller and Waller—Pastor's, N. Y., Aug 29 Sept. 3.
Western, Lillie—Pleasure Palace, N. Y., Aug. 29-Sept. 3.
Wallace Brothers—Keith's, Boston, Aug. 29-Sept. 3.
Warren and Howard—Howard, Boston, Aug. 29 Sept. 3
Wilson, Al. H.—Sans Souci, Boston, Aug. 29-Sept. 3.
Webster, John—Point of Pines, Boston, Aug. 29-Sept. 3.
Williams, Gus—Shea's, Buffalo, Aug. 29-Sept. 3.
West, John W.—Shea's, Buffalo, Aug 29-Sept. 3.
Wilson Brothers—Central Opera House, N. Y., Aug. 29-Sept 3
Willard, Max J.—Central Opera House, N. Y., Aug. 29 Sept. 3.
Wills and Loretta—Haltnorth's, Cleveland, O., Aug. 29-Sept 3.
Warren, Kathleen—Masonic Roof, Chicago, Aug. 28-Sept 3
Yeamans, Jennie—Sam T. Jack's, N. Y., Aug 29-Sept. 3
Young, Ollie—Lagoon, Cincinnati, O., Aug. 29 Sept. 3
Yeamans Royal Japs—Opera House, Chicago, Aug. 28-Sept 3
Zazelle and Vernon—Toronto Exposition, Aug 29-Sept 10.
Zeno, Karl and Zeno—Toronto Exposition, Aug 29-Sept 10.

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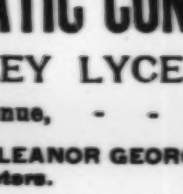

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